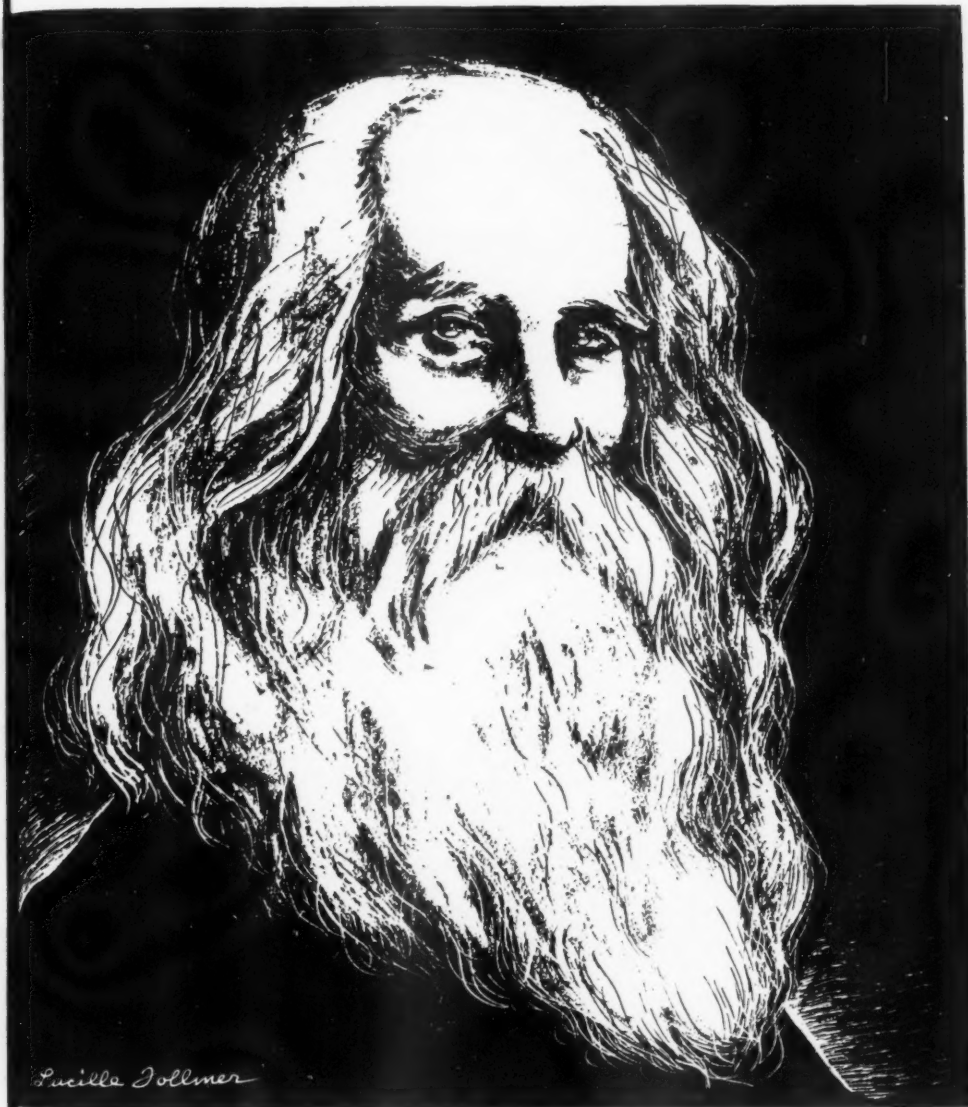


# JUNIOR ARTS & ACTIVITIES

THE MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY



WALT WHITMAN  
(See page 39)

VOLUME 15 • NUMBER 4  
MAY 1944  
FORTY CENTS

FRIENDLY CHILDREN OF LATIN AMERICA — PAGE 7

*For a Limited Time Only We Can Offer  
Material On*

## **OUR ALLIES INDIANS STATES OF THE UNION SOCIAL STUDIES**

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We have on hand a small quantity of back issues of *Junior ARTS & ACTIVITIES* in which are contained unit material on Our Allies, Indians, States of the Union, and Social Studies. **BUT IT IS ONLY A LIMITED QUANTITY!** We are, therefore, offering this material in packages of 4 magazines each (all on the same general heading) at the low price of \$1.00 per package. Each magazine in each package contains units, projects, and activities related to the subject. Each package is designed for use with specific grades.

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All publishers are having unusual difficulties these days. We are no exception. But we do want to be certain that each and every subscriber for *Junior ARTS & ACTIVITIES* receives his copy promptly each month. We have worked out a plan by which this may be done. But we need the help of our subscribers. The plan is for us to take care of as many renewals as possible before next fall when the rush season will be upon us. All of us must look ahead these days. Will you look ahead, too? Send us your renewal without delay—TODAY.

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# Letters

Dear Editor:

My first copy of *Junior Arts and Activities* arrived today and I'm whirling in circles trying to decide which project to work on first with my scouts and Sunday School class.

I'm not a teacher—just a minister's wife, but I'm sure your magazine is going to be worth its weight in gold to me. The diorama stage plan (page 20, March 1943 issue) will be ideal for illustrating so many of our Sunday School lessons.

Sincerely,

Mrs. M. W. B., Kansas

Thank you, Mrs. B., for your letter; being "just a minister's wife" appears a big job to us. While as you know, our job primarily is to provide help for classroom teachers, we are very happy to know that this same material can be used in other very important ways.

We know, too, that if you are pleased with the help *Junior Arts and Activities* gives you, you will tell others in positions similar to yours about it. That's one way—and a very important one—that news of the usefulness of *Junior Arts and Activities* has spread throughout the country. Of course, we must do our part; but we cannot help feeling that no matter how much we advertise our product, if those who use it do not continue to be subscribers and to tell others about the magazine, our advertising will be without much result.

Dear Editor:

The *Junior Arts and Activities* magazine has given me more help in my teaching than any magazine I have taken. So, I know your workbooks must be good, too. I will want some of your hectograph books later, but I would like to have a number of non-duplicating workbooks right now, as my time is limited. Yours truly,

Miss E. B., Tenn. teacher

At the moment, our only available book is *Our Good Neighbors*, about which you may have heard. It is a collection of study outlines, projects, and activities—arranged in the form of units of work—on our neighbors in the western hemisphere. It is not printed in duplicating ink. As a matter of fact, because we are primarily concerned with producing a magazine useful in the highest degree to the greatest number of teachers we have not thought it wise to concentrate on publishing workbooks and we do not have any in duplicating ink.

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### Junior ARTS & ACTIVITIES

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## USING PROJECT MATERIAL

This month instead of having a page of "Crafts of Our Good Neighbors," we present the "Simple Crafts" in connection with the unit on "Friendly Children of Latin America," page 9. These crafts, while primarily designed for use in the lower and intermediate grades, may be successfully used with older boys and girls. If the class plans an exhibit of Latin-American crafts, those given on page 9 should be considered for possible inclusion.

The costumes described on pages 10 and 11 while simple enough for the lower and intermediate grades may be used elsewhere. The details are accurate and, therefore, no matter how old the children are they will find these costumes useful for plays, pageants, etc.

The birthday cards shown on page 14 are suggestive of what may be done with all sorts of greeting cards—combining them with war stamps. If the class wishes to develop Mother's Day cards using war stamps, they might use the theme of the nursery rhyme, "Old Mother Hubbard," showing Mother Hubbard at a cupboard which contained war stamps. The verse could be modernized as are those on page 14.

Simple projects for Mother's Day—making attractive gifts which do not use restricted materials or consume too much time—are shown on page 17. These ideas may be changed and, in addition, they give much scope to the creative abilities of the individuals. Note that the whisk broom, a very practical gift, may be so decorated that no two are alike and each pupil who chooses this item will have a wholly individual-appearing gift.

If your upper-grade class is not going to carry out a unit such as is outlined on page 18, your pupils still may find the experiments on page 20 very helpful as a science lesson. These experiments are merely suggestive of the type which may be carried out whether the unit is followed or not.

Don't overlook the interesting suggestion for a program decoration or for a poster announcing an important event on the spring calendar which may be found on page 23. It may be used to announce a spring operetta, talent pa-

(Continued on page 3)

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## USING PROJECT MATERIAL

(Continued from page 2)

rade, amateur show, or any other program in which some music will be featured.

The block prints described on page 27 should be considered as a separate art project apart from the unit, even if the unit on lumber is carried out. The directions given will enable pupils to enjoy this art form and to learn many things about producing original ideas. Block prints can be made providing a few tools and materials are available. These are so simple that we feel most schools will have them.

"Yellow Violets" by Irene U. Hartwell is an action-story. The story can be read to the class and, if they wish, the project may then be carried out. If the pupils say, "Let's make notebook covers like Susan's class!" there is motivation. But the wise teacher will suggest that they must have some flowers in order to see how to draw them. Then it will not necessarily need to be yellow violets; blue violets, daffodils, even dandelions will do very well. The teacher might suggest that there are other things in addition (or besides) notebook covers which may be made. Stimulating the class to do original thinking is very important and "Yellow Violets" can help in this respect.

Notice, too, the number of original and imaginary flowers which may be created by using the ideas suggested on page 35. Here again, we hope that teachers will not feel that it is necessary to carry out the unit in order to suggest such a project to her class. The fantastic flowers can be used in a number of ways as the class may suggest.

The same remark may be made of the "Flower Decorations" on page 36. They are using fantastic and imaginary and designful ideas based on flowers to decorate various things. If the class is carrying out the unit, so much the better. But as an individual activity, "Flower Decorations" may be used with success.

Don't overlook the possibility of the Mother's Day card on page 40. No doubt every child will want to make a card for his Mother. This one is ideal. It may also be used, with different headings and verse, for a birthday card.

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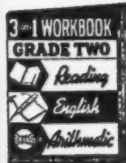
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# THIS MONTH

May, 1944

Volume 15 Number 4

WALT WHITMAN

Illustration by Lucille Follmer

PAGE  
front cover

## Regular Features

FROM THE EDITOR'S DESK

ACTIVITIES IN WOOD

TEACHING MUSIC IN THE GRADES

POSTER STORY

PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

DEMOCRACY AT WORK IN THE CLASSROOM

LET'S READ MORE

TEACHER'S CORNER

ENTERTAINMENT HELPS

LISTENING HOUR

YOUR BOOKSHELF

## Special Features

BIRTHDAY CARDS WITH WAR STAMPS

GIFTS FOR MOTHER

WHITMAN, POET OF DEMOCRACY

A MOTHER'S DAY CARD

LANGUAGE ARTS IN THE RURAL SCHOOL

MOTHER GOOSE MAY DAY

## Units—Study Outlines and Activities

FRIENDLY CHILDREN OF LATIN AMERICA

SIMPLE CRAFTS

COSTUMES

FRIENDSHIP POSTER

A BRAZILIAN HAMMOCK

SCIENCE HELPS THE FARMER

CHART

EXPERIMENTS

LEARNING ABOUT LUMBER

LUMBER NOTEBOOK COVER

MAKING BLOCK PRINTS

LUMBER MAP

LUMBER DISPLAY CHART

USING SPRING FLOWERS TO STIMULATE CREATIVE ACTIVITIES

FLOWER PICTURES

FLOWER DECORATIONS

## Arts and Crafts

SIMPLE CRAFTS

COSTUMES

A BRAZILIAN HAMMOCK

BIRTHDAY CARDS WITH WAR STAMPS

GIFTS FOR MOTHER

FATHER'S DAY GIFTS

MAKING BLOCK PRINTS

STORY PROJECT—YELLOW VIOLETS

BUTTON-CRAFT

FLOWER PICTURES

FLOWER DECORATIONS

A MOTHER'S DAY CARD

## Citizenship and Democracy

GOOD NEIGHBORS

LEARNING TO LEAD AND TO FOLLOW

## Nature Study and Science

NATURE ACTIVITIES

SCIENCE HELPS THE FARMER

USING SPRING FLOWERS TO STIMULATE CREATIVE ACTIVITIES

## Music

THE SONG OF THE TRACKLESS TRAILS

PLAN A TALENT PARADE

SPRING MUSIC SEATWORK

## Reading, Literature, and Poetry

THE LUCKY PUSH-CART MAN

STORY PROJECT—YELLOW VIOLETS

A RUSSIAN MAY BASKET

GOOD NEIGHBORS

LET'S READ MORE

## From the Editor's Desk . . .



Soon in schoolrooms all over the nation boys and girls will begin making gifts and cards for Mother's Day. Once mothers were remote from the school; but not so today. This year at Mother's Day we should like to pay special tribute to our teachers who are also mothers. Every mother is pre-eminently a teacher; each teacher, for the greater part of the day, mothers a large family of children. We are thinking most particularly of those mothers, who because of the great need for teachers, have engaged to combine their homes and families with work in school.

Surely nothing is more noble than the vision which has prompted these mother-teachers to give of themselves during this emergency. Yet we wonder if even they know the extent of the great work which they are performing. Without them many thousands of children would certainly not have the start in the educative process and in "life" which they now are receiving. They would be crowded into already large classes. Their teachers, completely overworked, would not be able to give them the attention and guidance which they need. They would certainly have been on the way to becoming a future America's "forgotten generation."

The selflessness of the nation's mother-teachers has prevented or at least lessened this threat. But they have done more. The mother-teachers have brought into the classroom, in addition to professional qualifications, those attributes — which every mother has — of promoting a feeling of security and comfort which children sorely need during these trying times. These attributes may overcome in part any lack of practice in teaching which long absence from the classroom may have produced. It is certainly a wonderful thing to consider the concept of the mother-teacher.

When this emergency has passed, and the mother-teachers are again able to devote their full time to their families, they will find themselves better mothers for their experience and they will leave in the school systems in which they have taught the memory of their splendid work and a high mark for succeeding teachers to strive to attain.

It is not that we want to overestimate the work of the mother-teachers or that we believe that all teachers with the same experience would not perform their duties with similar excellence — indeed, all teachers are doing an exceptionally fine piece of work. It is merely that during this season of the year we believe it fitting to pay tribute to those who are doing such a singular service. Our best hope for them is that in the not-too-distant future they may relinquish the posts which they have filled with such distinction in the knowledge that they have contributed mightily toward the keeping of the peace in succeeding generations.

— Editor



# The Lucky Push-Cart Man

We have a little garden—  
 It's really very pretty—  
 And some folk haven't any,  
 Because in a city  
 There is so little space  
 To spare for planting flowers,  
 And so I should be satisfied,  
 I know, with ours:  
 But oh, the Push-cart Man!  
 He has daffodils,  
 Violets and hyacinths,  
 Narcissi and blue squills;  
 And pansies, too, he has,  
 With faces like an elf's—  
 You should see the colors!  
 Purples, golds, and delfts.



I guess the Push-cart Man  
 Has every flower that grows—  
And he can take his garden  
Everywhere he goes!  
 I wouldn't envy anyone—  
 Envyng is wrong;  
 But oh, to have a garden  
 That I could push along!

— Marion Doyle



Lucille Tollmer

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The usual method of presenting material on Latin America here given should afford teachers of the primary grades wide scope for developing it into an exciting experience for themselves and for their pupils. While we can give no cut-and-dried method of working out this unit—each situation being different—we suggest that teachers read the suggested outline very carefully. — Editor.

# Friendly Children of LATIN AMERICA

An Introductory Activity to the Study  
of Our Sister Republics for the  
Primary and Intermediate Grades.

by  
ANN OBERHAUSER

While it is not possible in the case of the lower grades to organize and carry out units on the Latin-American countries in the manner which is done with children of the upper grades, by utilizing the interests of the younger children teachers may stimulate activities productive of many fruitful experiences and learning situations. We have arranged the material in the form of stories about each of six *friendly children of Latin America*—their homes, the clothes they wear, their language, their food, etc. In this way the children will see their friendly neighbors in terms of themselves and the activities familiar to them. A good beginning will have been made for subsequent, more detailed studies when the children are older.

As a further suggestive aid for teachers we have given an outline which may be used with each of the stories to give direction to the study. A list of creative activities suitable for children of this level and a bibliography of stories for children and books of information for teachers complete our presentation.

In the matter of initial stimulation and approach we can only suggest some possibilities. It may be that the children will introduce the subject themselves without the aid of these suggestions. The children may become interested in their friendly neighbors through reading and dramatizing some story. Colorful pictures of children of the other Americas posted on the bulletin board may stimulate interest. If the teacher has or can borrow some toys brought from Mexico, Guatemala, and some of the other countries for a classroom exhibit interest may be aroused.

## A SUGGESTED OUTLINE

- I. Before reading the story, display a picture of the child in question together with any scenes from the country which are available.
- II. With older children it is possible, after the reading of the story, to point out on a large map the location of the

country where the friendly neighbor lives. With younger children this may be omitted but the other points discussed below should be brought to their attention.

- A. What kind of country is it?
- B. Are there mountains?
- C. Is there much rain?
- D. Is it warm or cold most of the time?
- E. What kind of plants and animals does this child know?
- III. How the friendly child lives.
  - A. What kind of home does he have?
  - B. How is he dressed?
  - C. Does he speak the same language that we do?
  - D. What kinds of food does he eat?
  - E. What kind of work does his father do?
  - F. What kinds of toys does he have?
- IV. In what ways do this child and his country help us?
  - A. What foods do we get from them?
  - B. What things which make life more interesting and pleasant?
- V. How do you think we can help each other?
  - A. Will knowing each other better help?
  - B. How can we know each other better?

## CREATIVE ACTIVITIES

- I. Make costumes for a dramatic play activity based on some or all of the stories.
- II. Make some of the things described in the stories.
- III. Plan a Latin-American fiesta using costumes, foods, games, and decorations.
- IV. Have an exhibit of all the things of Latin-American origin which the children can bring from home.
- V. Plan a sand-table project based on one of the stories.
- VI. Make simple craft projects (similar to those on page 9).
- VII. Write original stories and poems.
- VIII. Write the original dramatization based on one of the stories.

## BIBLIOGRAPHY

For the teacher:

Standard encyclopediae

The following issues of *The National Geographic Magazine*: August 1942, July 1941, March 1943, November 1942.

Franck: *Mexico and Central America*

Goetz: *Neighbors to the South*

Peattie: *South America* (Modern Wonder Books No. 615)

For the children:

Thielmann: *Suzy Goes to Mexico*

Levy: *The Dog That Wanted to Whistle*

Bannon: *Manuela's Birthday*

Goetz: *Panchita*

Desmond: *Lucky Llama*

Russell: *Si, Si, Rosita*

## CARLOS OF ARGENTINA

Carlos is a little boy who lives in Argentina. Carlos lives with his father and mother and brothers and sisters in a little *adobe* house on a great cattle ranch. *Adobe* is made of clay mixed with straw. It is shaped into bricks and placed in the sun to dry. Then the house is built. Carlos' house has a roof of tile which is also made from clay. The cattle ranch where Carlos lives is called an *estancia*. It is very big and covers many miles of the flat country of Argentina. This flat country is called *pampas*.

By now you see that there are many words which Carlos uses which sound very different from the ones you use. That is because Carlos—and all the people of Argentina—speak Spanish, a very beautiful language.

In the *pampas* where Carlos lives there are many, many cattle. Long ago there were no fences in the *pampas* and it took brave men on horseback to watch the cattle. These men were much like our cowboys. They were called *gauchos*. They wore clothes something like our cowboys. Carlos' grandfather was a *gaucho*.

Now there are fences and Carlos' father's work is not as hard as that of the *gauchos*.

On the *estancias* there are schools. Carlos goes to one of these. He learns

the same things that you do but he learns them in Spanish instead of English.

There are two foods which Carlos and his family enjoy very much. One is beef which they often cook over an open fire. The other is *mate* which is something like our tea. It is the national drink of Argentina. The people have a special way of drinking it, too. They sip it through a metal straw out of a decorated gourd.

Sometime Carlos hopes to go to Buenos Aires, the largest city in South America and the capital of Argentina. He has heard that it is a beautiful city. Here people live and look much the same as in the United States. They like to dance an Argentine dance called the *tango*. There are tall buildings, wide streets, and all the other things we know. But Carlos will probably go back to the *pampas* and live much like his father has done.

Before taking leave of Carlos, there is one thing more we should see. Strangely enough, while we are having spring, Carlos is enjoying fall weather. When our summer arrives, it will be winter in Argentina.

#### CLAUDINA OF BOLIVIA

Claudina stood at the door of her *adobe* home on the *plateau* of Bolivia. A *plateau* is sometimes called *tableland* because it is flat and high like a table. The *plateau* of Bolivia is one of the highest in the world. It is cold but there is bright sunshine. Claudina wrapped her shawl around her as she helped her mother get dinner.

Claudina and her mother dress almost alike. Both wear round hats, blouses, skirts, and shawls. They do not wear shoes.

All Claudina's family were happy this day. It was the day of the *fiesta*. A *fiesta* is a party in which all the people of the village take part. It is a Spanish word. The people of Bolivia speak Spanish. Because many of them are Indians, they may speak that language also.

The *fiesta* was to celebrate the Bolivian Fourth of July. Only instead of the Fourth of July, the Bolivians have a *fiesta* on the sixth of August, the day on which their country was founded.

At a *fiesta* there is much dancing and singing and playing of musical instruments. Some of the men wear hats covered with flowers. Some wear fancy clothes.

Claudina was excited. She wished it was time for the *fiesta* to begin. First she and her family ate dinner. They ate bread and potatoes. Potatoes were first grown in Claudina's mountain country.

Then came the *fiesta*. There are many *fiestas* in Bolivia. Claudina is happy when it is *fiesta* day.

The whole family stopped work for the day. Claudina's father worked in one of the many mines in Bolivia. He also had a garden for growing potatoes. But today was the day for play. It was also the day to see the things other people have made to sell at the *fiesta*. There are shawls and *ponchos*. *Ponchos* are shawls with a slit in the center for a man's head. Only the men wear them.

Many Indians bring their things to the village on the backs of *llamas*. *Llamas* are cousins of the camel. They are smaller. Their wool is used to make clothing. They can carry heavy loads over the mountain trails.

At the *fiesta* there were also pots and toys made of clay. Claudina's mother bought a new pot and shawl. She bought a toy for Claudina.

At last it was night and time for Claudina's family to go home to their *adobe* house. Some Bolivians have stone houses also. All the houses of the Indians have thatch roofs. These roofs are made from grasses. Because they live so high in the mountains, there are not many trees. Claudina is happy in Bolivia.

#### ALPHONSO OF CHILE

Alphonso is happy as the little cart driven by oxen rolls nearer the village. His father who is a *huaso* was going to sell some of his corn. His mother has some chickens to sell. Alphonso wants most to see the sights of the village and hear the men talk.

A *huaso*, which is what we called Alphonso's father, may be a cowboy, a shepherd, a farmer. The reason is that there are many kinds of work to be done on the many kinds of farms in Chile. Alphonso's father works on one of the great *fundos*. A *fundo* is a farm or ranch. The ranch is in southern Chile.

Alphonso's family have their best clothes on. His mother's hair is in pig-tails. She has gay jewelry and a beautiful blanket. Alphonso's father has a *manta*, which is a shawl with a slit for slipping over his head, and a felt hat with decorations on it. Sometimes he wears a red handkerchief tied around his head.

At last they arrive in the village. What a lot of things to see and do! First of all they must sell their things. This is quickly done. Then there is visiting with the other people who have come to the village. Alphonso has found out that there are parts of his country where it never rains. This is in the north where the great mines and salt beds are. Alphonso thinks this is very

funny because it rains a lot in his part of Chile.

In the market are grapes and other fruit. These do not grow on Alphonso's farm. So he asks the man who sells them where such fruits come from. He finds out that they grow in the central part of Chile. That is near one of the biggest cities in Chile. It is so beautiful that the early settlers called it the valley of paradise which in Spanish is Valparaiso. Alphonso thinks he would like to visit this beautiful city some day.

A *huaso* has a pile of wool. Alphonso asks where he got it. The *huaso* tells Alphonso that it comes from the sheep which live in the valleys and mountainsides a little farther south.

There is a man in the market who has some fish. He got them in the lakes in the mountains south of where Alphonso lives. This is also a part of Chile. There are many lakes and rivers in this part of Chile. It is a very beautiful country.

Alphonso has learned many things this day at the market. He has learned that there are many different kinds of land in Chile. He has learned that there are many kinds of things grown in Chile. He has learned that many things come from his country. Do you remember some of them?

#### ROSITA OF GUATEMALA

Let us take a trip to visit Rosita who lives on a *finca* in Guatemala. A *finca* is a farm. Most of the *fincas* of Guatemala raise coffee. A great deal of coffee is grown in Guatemala.

We arrive in Guatemala by boat. The shore is hot and wet. It is not pleasant to live in this part of the country. Bananas and sugar cane grow here.

Then we take a train and start climbing the mountains. After a time the train stops. We are in the highlands. The air is clear and warm. It is very pleasant. This is the part of Guatemala in which most people live.

Rosita lives in an *adobe* house with a tile roof. She and her family have much fruit to eat. They also have bread called *tortillas*. These are made of corn into flat cakes like pancakes. They drink coffee.

Rosita wears clothes of bright colors. She braids her hair. In her braids she twists wool of bright colors. Sometimes she folds a shawl on her head. She also wears a blouse and a skirt. Sometimes she wears sandals.

Rosita goes to school in the village. She has learned about the many things grown in her country. She has learned that in the forests in the hot parts of Guatemala there is a kind of tree from

(Continued on page 45)



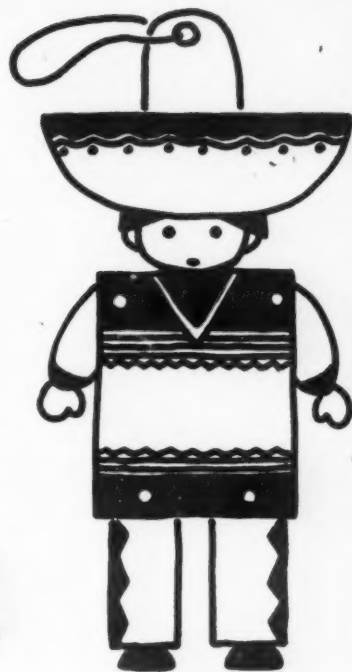
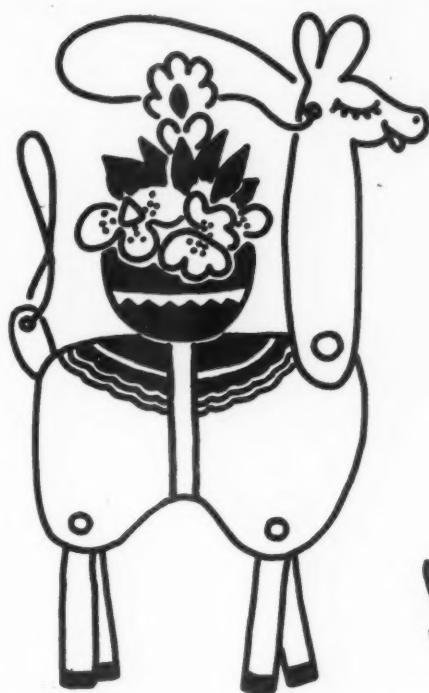
# SIMPLE CRAFTS

The desire to make things is irresistible in children. This is especially true in such a study as this of the friendly children to the south. The crafts can be so colorful and can represent so many activities of our southern neighbors.

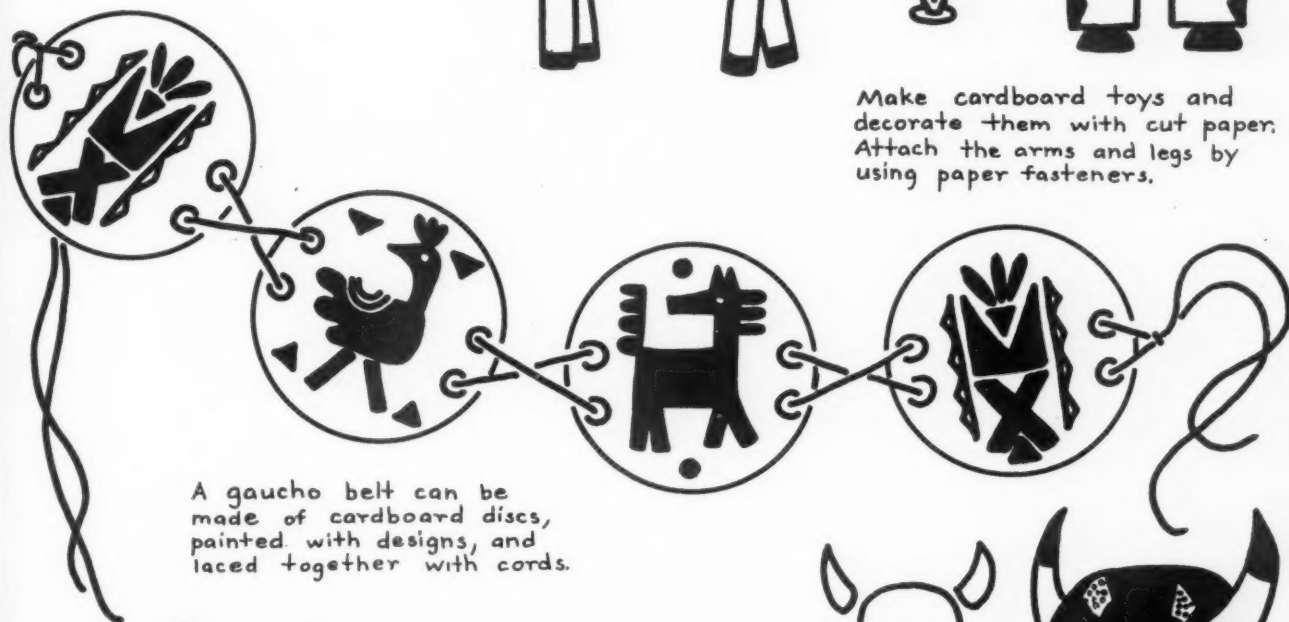
The toys shown at the right can be used by the children, given as gifts, or presented to shut-in boys and girls. If your community is planning to send gifts to children whose homes have been destroyed in the war, these colorful toys would be very appropriate.

The belt is really a part of the costume of the Argentine boy, but little girls and boys alike will like to wear it with their play clothes.

Who has not envied the children of Latin America for their colorful festivals? The hobgoblins and flags will be a classroom reminder and can be used in classroom fiestas.



Make cardboard toys and decorate them with cut paper. Attach the arms and legs by using paper fasteners.



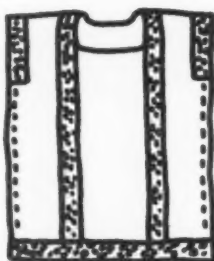
A gaucho belt can be made of cardboard discs, painted with designs, and laced together with cords.



Cut these Mexican festival flags from folded paper and glue to dowel rods. Put several balls of clay in a low basket and insert the flags in them.



Fiesta hobgoblins can be made of stuffed cloth and decorated with colorful scraps. Sew the separate parts to a simple body.



The Mexican blouse is a rectangular cloth folded in half with an opening cut for the neck. Sew below arm holes. Decorate with borders of crayon designs.



Argentina



Mexico

The Mexican headdress may be a starched cloth ruffle or stiff, white paper folded into pleats and shirred on a cord.



Bolivia



Use a doll tied in a triangular scarf for the Bolivian mother character.



A wide Gaucha belt can be made in two panels with ties at both sides. Decorate with large, colored cardboard pieces.



Spurs can be made of two pieces of cardboard held together with paper fasteners.

L. Follmer



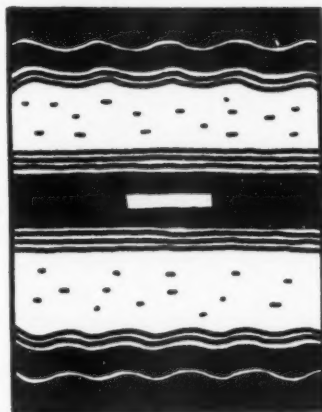
Guatemala

## COSTUMES

On these two pages we have described the costumes of the six children whose stories are told in this unit. These costumes may be used as helps in dressing clothespin dolls for a sand-table project, for posters—sketched, colored, and mounted to decorate the classroom—for puppets, and for use in dramatic play or assembly programs.

We have kept the directions simple so that even the youngest children can take part in making these interesting costumes. Notice the sandals which several of the children wear. They can be made from heavy cardboard and rope.

In assisting children with the making of these costumes note that paper may be used in many instances. The making of ponchos is an example. Remember to encourage the use of bright colors.



The Poncho has a slit at the neck and may be worn in two ways. The Peruvian wears the length across his shoulders and the Chilean wears it from front to back. Use colored crayon on cloth for borders, or sew on colored strips.



Peru



Chile



The Guatemalan headdress is a small blanket folded and placed on top of the head.



Attach a flat basket to a cloth cap for the Peruvian hat.



# LET'S BE FRIENDS



## FRIENDSHIP POSTER

One of the best results which can come from a study of our friendly neighbors is an increased understanding of them and a sincere desire for friendship. These ideas should be stressed even with the youngest children. The poster shown above will help motivate this desire for friendship. It may also be used as the cover for a notebook which the class—not individual pupils—will want to keep. Into the class notebook should be placed all the memorable things learned and acquired during the unit.

The poster may be placed on the bulletin board and serve to stimulate the pupils to make posters of their own showing the ideals of friendship in action. The teacher might encourage even the youngest children to look for parallels in the lives of the children in Latin America and illustrating these in individual posters.

Cut paper, tempera colors, and crayons are probably the best media for a project of this kind. Regardless of the outcomes with respect to artistic merit the children will have an opportunity to think along these lines.

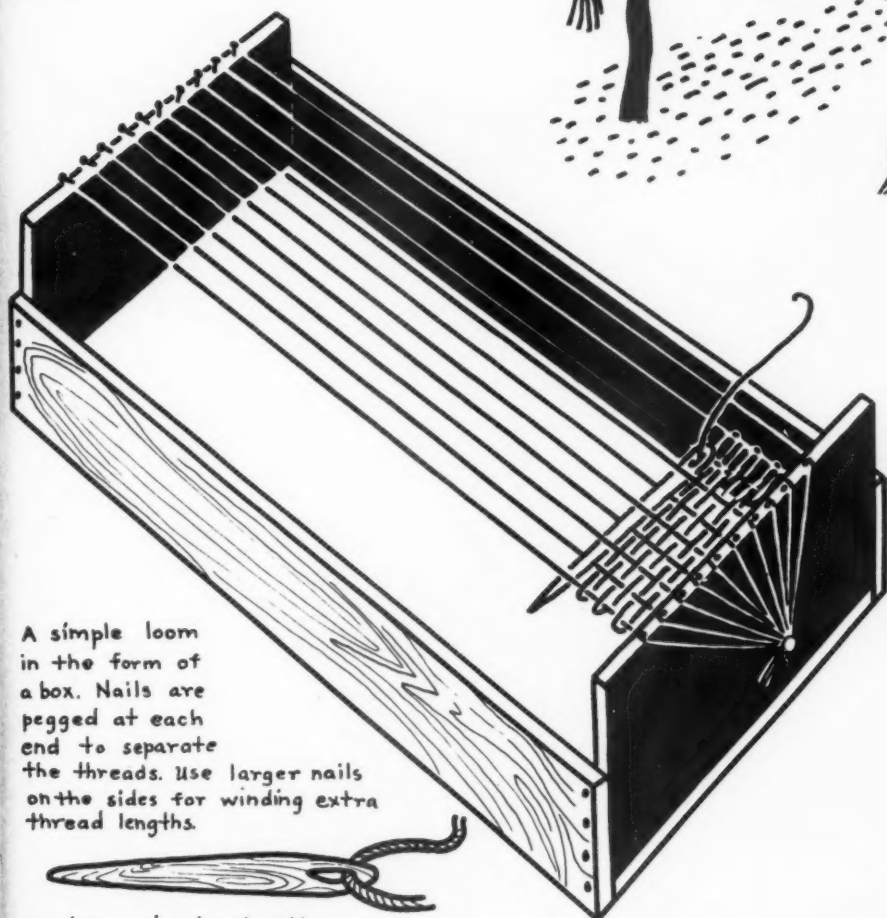
# A BRAZILIAN HAMMOCK

In the hot parts of Brazil the people are fond of sleeping in hammocks. These, they find, are much cooler than beds.

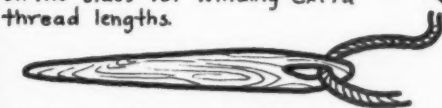
The boys and girls who are learning about the friendly children may want to make small hammocks similar to those used by Brazilian children. On this page we have given directions for such a project. In this, as in other projects dealing with Latin America, it is well to remember that interesting colors play a large part. The children should use these colors in weaving their hammocks.

The finished hammocks may be used in sand-table projects, in dramatic play, or for exhibit purposes.

Instead of the nails shown on the loom, coarse, inexpensive combs may be nailed to the edge of the box and the warp threads wound around the teeth of the combs. Care must be taken to place the combs exactly opposite each other.



A simple loom in the form of a box. Nails are pegged at each end to separate the threads. Use larger nails on the sides for winding extra thread lengths.

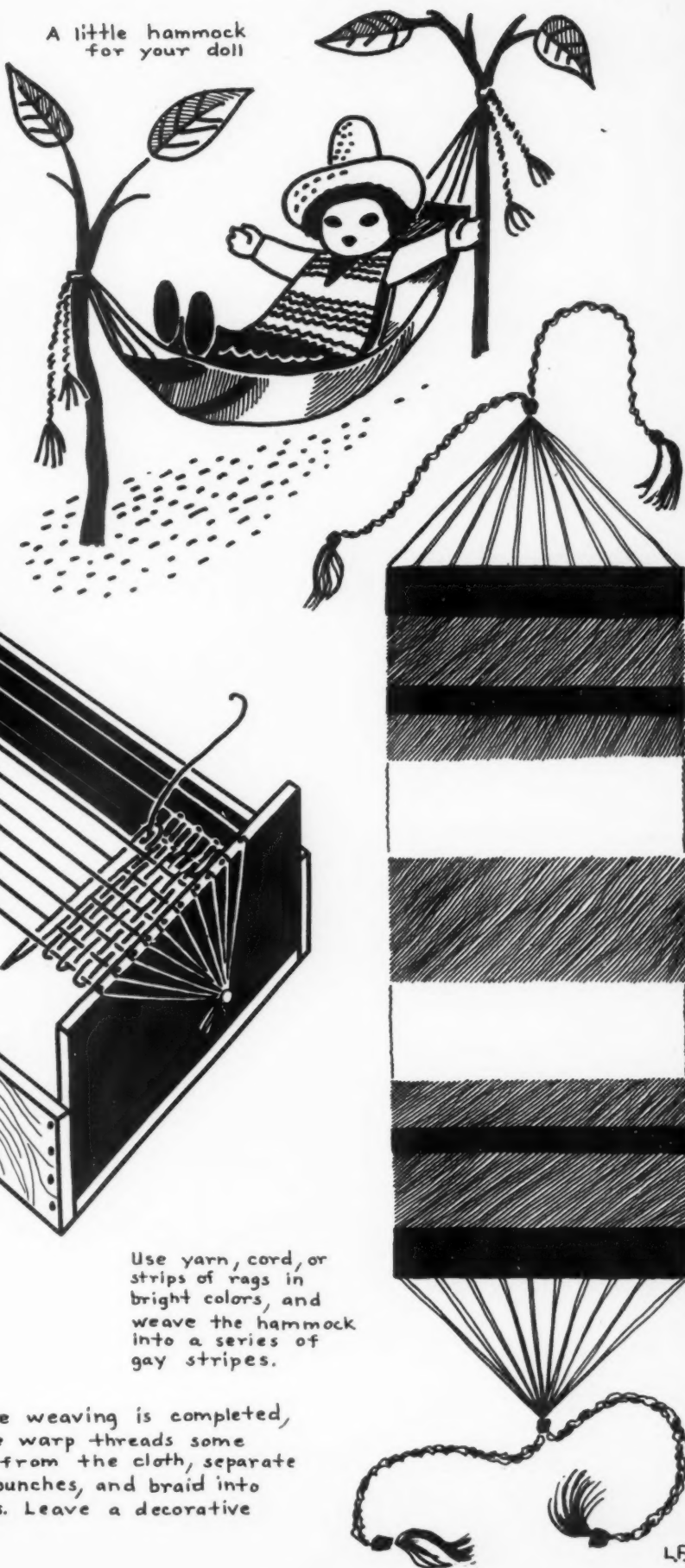


Make a simple shuttle needle of wood. Sandpaper well to remove all roughness. This is for carrying the wool thread in and out of the stretched warp.



When the weaving is completed, knot the warp threads some distance from the cloth, separate into six bunches, and braid into two ends. Leave a decorative fringe.

A little hammock for your doll





Little Miss Muffet  
Sat on a tuffet,  
Mending her clothes with glee.  
And she said, "If I mend  
I'll have more to spend  
On War Savings Stamps. Whoopee."

These cards are folded and contain the birthday greetings inside. The design at right belongs to the Miss Muffet card and is slit along the top of the purse for insertion of war stamps. Slits are also made for stamps on the page below right.



There was a little girl  
And she had a little curl  
Right in the middle of her forehead.  
When she bought Stamps  
She felt very, very good,  
But when she bought sweets, she felt  
horrid!

## BIRTHDAY CARDS WITH WAR STAMPS

There is no more appropriate birthday gift these days than War Savings Stamps. When these stamps are enclosed in an attractive card, the gift becomes doubly appreciated.

The two designs given on this page are only two of many possible ones. Below are appropriate verses which might be used with other illustrations.

Hickory, dickory, dock.  
The mouse ran up the clock.  
The clock said, "Scamp,  
Get a Savings Stamp!"  
Hickory, dickory, dock.

Little Boy Blue, come blow your horn!  
The sheep in the meadow are newly shorn.  
Where is the boy who has sold the wool?  
Pasting in War Stamps—pages full!

These cards were prepared with the assistance of the Education Section of the War Finance Division of the Treasury Department.



★ ★  
Happy  
Birthday



HAPPY  
BIRTHDAY

*Lucille Tollmer*



These three articles provide material for all grades. "Feathered Dive Bombers" is suitable for reading and discussion in the intermediate grades; "Queer Homes," in the primary grades; and "Experimenting With Boats" gives teachers many ideas for science experiments in the intermediate and upper grades.—Editor.

### FEATHERED DIVE BOMBERS

by

H. H. PICKETT

The men who first wanted to fly and who later invented and improved our aeroplanes followed the basic laws of nature and learned a great deal from observing the birds. In the high Himalayas of northern India, there is a species of golden-headed eagle with a wingspread of eight or nine feet. This bird might be called the ancestor of all of Nature's dive bombers.

These eagles have an appetite for snakes and in the wilder parts of Afghanistan there are big rock pythons, near-sighted, non-poisonous snakes six or seven feet long. They crawl out of their holes in the rocky sides of the mountains onto the bare, flat ledges to sun themselves. Then trouble starts.

From a vast distance in the clear blue sky, one of these large eagles spots the snake. For a short time the huge bird wheels and soars, turning slowly until he has maneuvered himself into a position directly over the drowsy snake. The eagle's wing feathers are spread apart at the ends, like fingers, and its tail fanwise. Then it points downward, streamlining itself, its wings locked into its body. It falls like a heavy boulder at the amazing speed of a hundred miles an hour.

Then at about eight feet above the snake, the great wings unfold, the tail fans out again, and the steely sharp talons grasp the snake. But the snake must be killed. It is still squirming and twisting in the eagle's claws. So the eagle again flies up and up to a dizzy height of about two hundred feet, then lets go of its writhing victim. The python drops down but the eagle goes into another dive, swooping down after the snake, beautifully timed so that always the eagle's beak is within a few inches of its victim's falling body. When the snake lights and bounces on the rocks, now limp and lifeless from its fall, the eagle seizes it and carries it away to the eaglets in the nest.

Many varieties of birds, from the small but vicious sparrow hawk to the great mountain eagles, have this same method of attacking their prey. Besides the ability to streamline their bodies

# NATURE

## Stories and Activities

and literally fall down through space, they can soar at great heights and see their victims from the air, they are equipped with a natural bomb sight that is practically perfect. They can almost stand still in the air, a feat which we are trying to work out in gyroscope type of planes.

### QUEER HOMES

by

FLORENCE WIGHTMAN ROWLAND

Perhaps you live in a little house with a garden or in a roomy apartment with gay kitchen curtains and window boxes with red geraniums in bloom. Wherever it is, whether it is large or small, it is *your* home.

Birds and animals have homes, too. The simplest one is made by the sunfish. It is a shallow hole scooped out of sand. Other fish, the bowfins, make a real little weed nest, often mistaken for the nest of a bird.

Did you know that birds are not the only living creatures who build nests? The small harvest mouse swings a charming home high in the cornfield. It is a neat nest made of blades of wheat about the size of a hockey puck.

Dormice and squirrels build nests, too, set in the forks of trees or in the holes found in the trunk or branches. The great apes of Sumatra and Borneo make strong, platform homes high up in the tall forest trees, while bears choose caves where their cubs are safe from wind and rain.

When you look at birds' nests you wonder how they manage to weave such soft homes, for they have no tools but their beaks, and they use what material they can find.

Once when I was cutting down some hedges a nest fell out at my feet. The bird family had left it, so I carefully pulled aside the bits of string, paper, and hair that made up this particular nest. But strangely enough a piece of paper—a calling card—was tucked in under and woven into one side. I wished I had been present when the birds were making this home. It would have been fun to see them carrying such a large object, and weaving it into place.

Whenever you go to the seashore or for a walk in the mountains, keep your

eyes open. Perhaps you will see other queer homes belonging to our animal and bird friends.

### EXPERIMENTING WITH TOY BOATS

by

FLORENCE PAINTER

Toy boats are a fascinating means of teaching scientific principles in the classroom. The only materials needed are a pan, a pitcher of water, a pin, a cork, white paper, a piece of glass, a tack or nail, a penny, a toy boat that floats, and miscellaneous materials such as iron, feathers, sponge, or wood.

Place the boat in a pan of water so shallow that the boat touches the bottom. Observe that it does not float. Then slowly add water until the boat floats. Recall the fact that large boats float on water. Water supports heavy objects under certain conditions.

Now drop the penny in the water and watch it sink. Compare the weights of the toy boat and the penny. Then test as many different materials as possible for their ability to float. Try iron, feathers, wood, sponge, paper, and other miscellaneous materials that are available. Compare the time taken for different materials to sink. Observe that some materials float lower in the water than others. Pick out the penny and place it in the boat. Then both the penny and the boat float.

Objects float when the water they displace weighs more than they do. So, increased surface helped the heavier boat to float while the lighter penny sank. A cubic foot of water weighs sixty-two and one-half pounds, so that we can determine how much weight any boat can carry.

Make a sailboat by cutting off a small slice from the tip of a cork, sticking a pin up through the cork, and slipping a small paper sail on the pin. Float the boat, and show that it will not stay on the bottom even if it is pushed. Invert a drinking glass over the boat, and push it down. The boat stays on the bottom, the sail remains dry, and no water rises in the glass. Use another glass, and tip it to let out air as it enters the water. Water replaces the air. From this we conclude that invisible air fills space.

# THE SONG OF THE TRACKLESS TRAILS

Words and Music by  
Marie G. Merrill

To the rug-ged east-ern coast line, To the wide and green prai-  
Then a brave and hope-ful peo- ple, Set out on the track- less

rie, Came the word from 'cross the coun-try, Of the glo-ries yet to  
trails, To the West they turned their fa- ces, With a faith that could not

see, Of the bound- less far-off farm lands, Of the gold in west-ern  
fail, Far a- cross the sun-dried des- ert Crept the cov-ered wa- gon

hills, Of the home-sites there a- wait-ing, At the end of track-less trails. Oh,  
band, Those who hoped and worked and suf-fered, Gave to us our west-ern land. Oh,

Roll, wheels roll a- round the moun-tains, a- cross the plains there is

gradually slower to end.

gold to find, and a home to gain. Roll, wheels roll

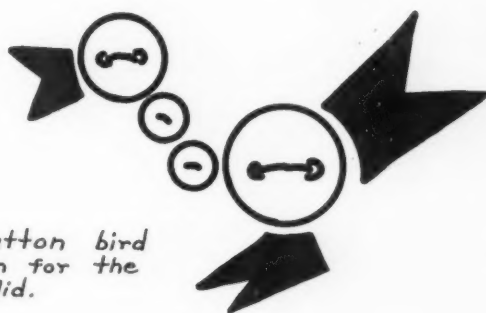
## SUGGESTED ACTIVITIES

Study  
"The Trackless Trails"—location  
History of the United States in general dur-  
ing this period—the development of settle-  
ments; the "gold rush"; the "49ers"; etc.  
Farm crops developed and their relation  
to present conditions  
Outstanding people  
Music of the pioneers  
Auditorium program  
Pioneers on the trail  
Pioneers at play  
Pioneers at home



A Decorative Whisk Broom that looks just like a doll.

A Button Box made from pint ice-cream container. Decorate with felt, buttons, and colored string.



A button bird design for the box lid.

## GIFTS FOR MOTHER

### A Decorative Whisk Broom

by  
LOUISE PRICE BELL  
(above)

A whisk broom that looks just like a doll will make a pleasing gift for mother. Pad a small piece of old stocking for the head of the doll, using the color stocking you want the face to be. If black is chosen the result will be a "mammy" doll; deep tan, a Mexican one; white or very light tan, an American one. Sew black or white buttons for the eyes and embroider a beautiful mouth with red cotton. Make two dots for the nose with the same color cotton as the face. Stuff strips of the stocking pieces for the arms, after you have sewed the head in place over the top of the whisk broom, and tie a piece of string around the arm near the end to give a make-believe hand. All you need to do now is add an apron to make the doll look real. The apron will fall down over the broom corns and won't be in the way when the broom is being used. Add a gay belt if you wish, too!

### A Button Box

by  
ELMA WALTNER  
(above right)

A box to hold stray buttons is always useful and this one is easy to make, but attractive when finished.

A pint ice-cream container, or box of similar size, with a lid that fits tightly, is needed for the button box. Also one medium-sized round button, two small round ones, and one fairly large round button. These should all have two holes to sew through for fastening. Several small scraps of felt or heavy cloth and several feet of colored string are the other necessary materials.

Shellac or varnish the box, leaving the cover in place and being careful that none of the shellac runs under the lid so that it may be easily removed.

When the shellac is dried, remove the cover. Arrange the four buttons on top of the cover, as shown in the drawing, and sew in place. From the scraps of felt, cut the feet, beak, and tail of the bird and glue these in place.

Cut three pieces of colored string, each eight inches long, and braid these together. Punch a hole on each side of the carton and draw the ends of the braid through. Tie a tight knot on the inside so the ends of the handle will not slip out. If desired, the box may be further decorated with flowers that have been cut of felt or colored construction paper.

### A Picture for Mother

by  
DOROTHY OVERHEUL  
(right)

Purchase small round paper plates. Have the children cut paper apples, pears, or vegetables from construction paper and paste these on the plates. Paint with clear shellac. Let dry. Hang with bright colored yarn. This is so simple the primary people can do it.



Pictures on Paper Plates  
Decorate with cut paper. Hang by strips of raffia.



# SCIENCE HELPS THE FARMER

## SOME IDEAS FOR A SPRING ACTIVITY FOR INTERMEDIATE AND UPPER GRADES

At this season of the year the thoughts of most children turn to the out of doors. Possibly no other group of people have such a great and good contact with nature as do those on the farm. Their work has always been hard but productive of important results for the nation and for themselves. It is of the utmost importance today when we must feed ourselves, our armed forces, many of our allies, and must provide for an even greater distribution of food when the European war has ended and the millions of people in the occupied countries must be fed until they can again raise crops for themselves.

The farmers have a big job. They have a hard job. But the work of scientists is making it easier and better and, perhaps more important of all in the long run, they are providing new uses for items which may be profitably raised on the farms of the different sections of America.

These thoughts, then, dominate an activity based on the work of the scientist for the farmer. We suggest the preparation of notebooks as a principal activity. Or, if the class is in a rural area, gathering material for a general discussion on closing day might be the goal. In any event, we can only give a very suggestive outline. Different sections of the country raise different crops.

The following outline will need, however, ramifications which may be obtained from local farm organizations, local representatives of state and federal departments of agriculture, colleges of agriculture, and the farmers themselves. It is intended as a general working guide which the children may use in planning their activities and in keeping more easily to the chosen subject.

### OUTLINE OF SUBJECT MATTER

I. Science helps the farmer with his crops.

A. How to plow, cultivate, etc., for best results

1. Contour plowing to prevent erosion

2. Irrigation to supply needed water

3. Best time of the year to begin planting certain crops, etc.

B. What types of seed are needed for best results

1. Scientists develop new types of seed which are more productive.

2. Types of seed which will resist certain types of disease

3. Types which may be planted in certain areas heretofore unsuited to the crop

C. What types of crop are best suited to certain types of soil.

D. How to make land more productive

1. Rotation of crops

2. Determining crops which will restore certain elements to the soil

a. Alfalfa and other similar crops which replace nitrogen in the soil

b. Uses of alfalfa in addition to this important function

3. Replenishing the soil with fertilizers

a. Use of natural nitrates—those mined in Chile, for example

b. Preparing synthetic nitrates and making them available in large quantities for the farmer

E. How to harvest crops with least loss

II. Science develops machinery to do farm tasks efficiently and easily.

A. Machinery for plowing, cultivating, etc.

B. Machinery for harvesting

1. Combines which cut, thresh, and prepare grain for market

2. Machinery for help in other crops

C. Engines and tractors to operate this machinery

III. Science helps improve poultry and livestock.

A. The types of animal best suited for certain climates

B. The best food for them

1. Cattle

a. To produce quantities of milk in dairy regions

b. To give good meat

2. Hogs

3. Poultry

a. To produce quantities and good quality of eggs

b. To give good meat

c. To keep healthy generally

C. How to improve livestock

D. How to care for farm animals

1. Cattle

a. Testing for disease

b. Preventing disease

c. How best to keep them clean

2. Hogs

a. Studying diseases which afflict these animals

b. Developing methods to prevent them

3. Poultry

a. Artificial incubation — to produce greater quantities of chickens

b. Best, most healthful types of chicken houses, etc.

IV. Science helps improve orchards and truck gardens.

A. Developing best types and new types of fruits and vegetables

B. Learning how to thwart insect pests which harm these valuable farm crops

1. Spraying

2. Inspection of seed, containers, etc., to prevent insect pests from being brought into a region

C. Learning how to overcome obstacles set up by weather conditions

1. Smudge pots to protect trees from frost

2. Availability of reliable information on weather

D. Learning how to prune trees and train plants in order to get the most fruits and vegetables in the easiest way

V. Science develops new uses for farm products.

A. Uses for waste products of the farm

1. Cotton

2. Peanuts

3. Corn

B. How new crops may be profitably grown

1. Soy beans

2. Guayule—for rubber

VI. Scientists and scientific agencies are working to help the farmer.

A. Individual scientists

1. Luther Burbank

2. George Washington Carver

3. Thomas Edison—experimented with rubber-producing plants

B. Organizations

1. The Department of Agriculture

2. State departments of agriculture

3. Colleges and universities

a. Special agricultural schools

b. Regular universities through their schools of agriculture

4. Industries and manufacturing concerns

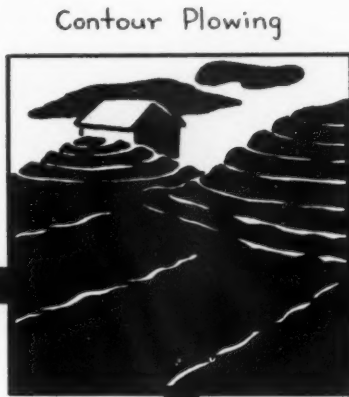
5. Groups of farmers working together

a. Pooling the results of their practical experience

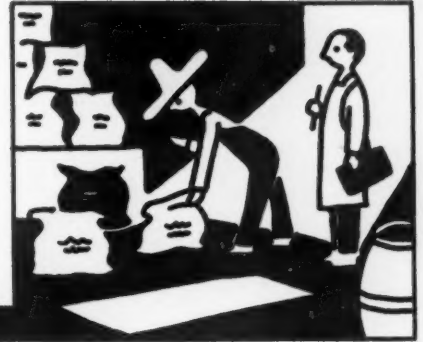
b. Experimenting with seeds, methods, etc., on their farms



Insecticide Spraying



Contour Plowing



Selection of Seed Types



Experimentation

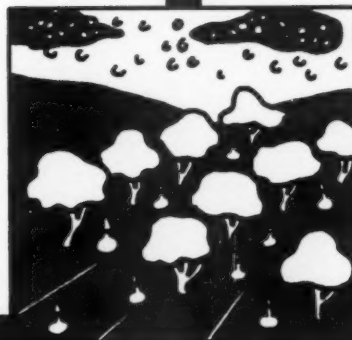


## Science Helps The Farmer



Rotation Planning

Farm Machinery



Fighting Weather

Care of Livestock



# EXPERIMENTS

THESE ARE THE SORT OF EXPERIMENTS WHICH SCIENTISTS PERFORM IN MUCH GREATER DETAIL TO DETERMINE WHAT HELPS THE SOIL, WHAT PLANTS GROW BEST IN CERTAIN SOILS, AND WHAT FOODS ARE NEEDED BY CERTAIN ANIMALS.



GET SOIL THAT IS NON-ACID. TEST WITH LITMUS PAPER. BE SURE TO

MARK EACH SECTION WITH TYPE OF SOIL AND TYPE OF SEED. PLANT THE FOLLOWING TYPES OF SEEDS — ONE KIND IN EACH SECTION OF SOIL: SWEET CLOVER, CORN OR WHEAT, SOY-BEANS, WATERMELON. WHICH PLANTS GROW BEST IN THIS SOIL? WHAT DO YOU THINK THIS EXPERIMENT PROVES?

PLANT SOME CLOVER SEEDS IN SOME OF THE SOIL USED FOR THE FIRST EXPERIMENT. WHEN THEY HAVE DEVELOPED INTO PLANTS ABOUT THREE INCHES HIGH ( BUT NO SMALLER ), CAREFULLY PUSH ASIDE THE SOIL FROM ONE SECTION OF THE ROOTS AND OBSERVE THE ROOTS. WHAT IS DIFFERENT ABOUT THESE ROOTS? THE LITTLE BALLS ATTACHED TO THE ROOTS CONTAIN NITROGEN — A CHEMICAL WHICH PLANTS NEED. PLANTS LIKE CLOVER PUT NITROGEN BACK INTO THE SOIL. THEY HELP TO FERTILIZE IT.



USE THE SAME TYPE TYPE OF SOIL AS YOU DID FOR THE FIRST EXPERIMENT.

APPLY SOME LIME WHICH MAY BE OBTAINED FROM A FARMER OR A FARM STORE. USE A GENEROUS AMOUNT. TEST WITH LITMUS PAPER. DIVIDE INTO SECTIONS. LABEL THE SECTIONS. PLANT THE SAME TYPE OF SEEDS AS BEFORE. WHICH GROW BEST IN THIS SOIL? HOW DO THESE COMPARE WITH THE PLANTS GROWN BEFORE?



IF POSSIBLE, BRING TWO BABY RABBITS OR MICE TO SCHOOL. PUT THEM IN SEPARATE CAGES. FEED ONE DIFFERENTLY FROM THE OTHER. GIVE ONE FOODS CONTAINING LITTLE PROTEIN. IN THE CASE OF MICE — NO CHEESE, MILK, BREAD, ETC. FEED THE OTHER ANIMAL ALL THESE FOODS. WHICH GROWS MORE? SCIENTISTS EXPERIMENT WITH FOODS FOR LIVESTOCK AND POULTRY. THEY DETERMINE WHAT TO FEED ANIMALS SO THAT THEY GIVE MUCH MILK, GOOD MEAT, MANY EGGS, ETC.



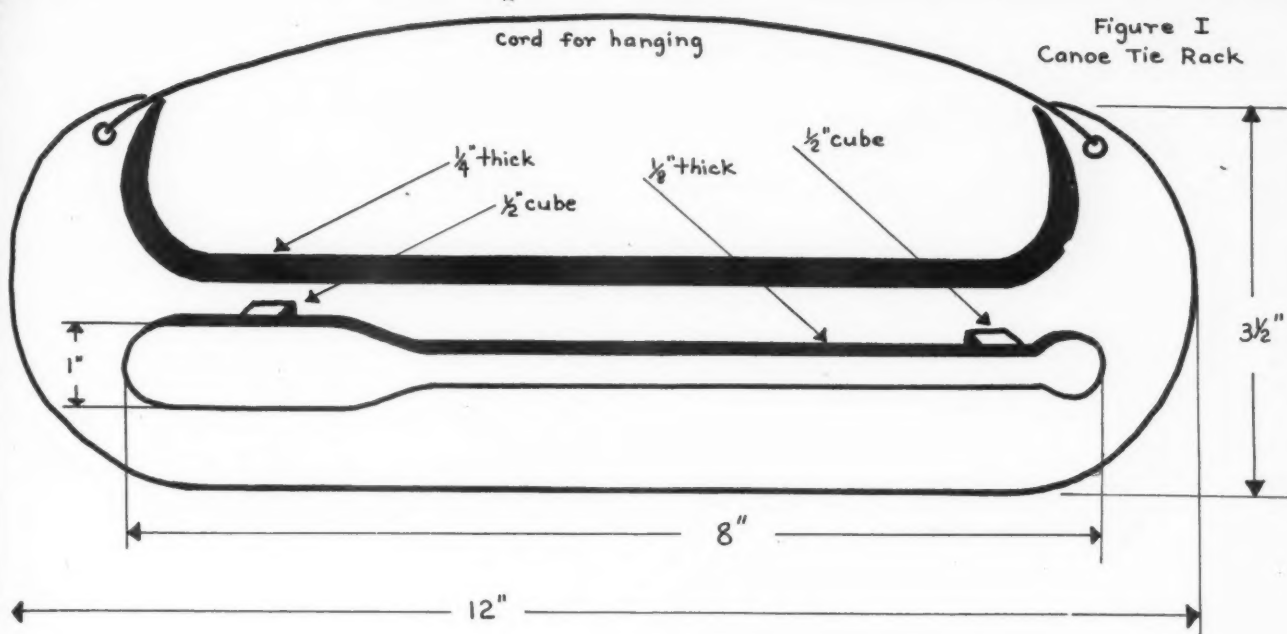


Figure I  
Canoe Tie Rack

## ACTIVITIES IN WOOD

### Father's Day Gifts

by  
JEROME LEAVITT

The first suggestion, illustrated in Fig. (1), is a tie rack made in the shape of a canoe with a paddle to hold the ties. A piece of pine  $\frac{1}{4}$ " x 12" x  $3\frac{1}{2}$ " is cut in the shape of a canoe to form the back. The part that holds the ties is a paddle cut from a piece of pine  $\frac{1}{4}$ " x 8" x 1". Two separators,  $\frac{1}{2}$ " cubes, are used to hold the paddle out from the back. These are glued in place with wood glue and allowed to dry over night. The canoe should be painted a solid color and the paddle shellacked. Small holes are drilled in each end and a cord threaded through for hanging.

Fig. (2) gives us an opportunity to do some "burnt wood" work. The back section is made from a piece of basswood, or any other soft wood,  $\frac{1}{4}$ " x 8" x 5". An original design is transferred to the front of the wood selected. An electric needle is used to burn in the design. A dowel rod  $\frac{3}{8}$ " thick is cut 8" long to hold the ties. Then small holes are drilled in the bottom of the board and through the dowel so that they may be laced together as illustrated. Two holes are also drilled in the top of the board so that lace can be drawn through to provide a means of hanging the rack to the wall. The best finish is a coat of clear shellac or varnish.

A bow-tie shaped tie rack is shown in Fig. (3). Cut the back piece from a  $\frac{1}{4}$ " x 8" x 3" piece of wood. Next cut five  $\frac{1}{4}$ " dowels  $2\frac{3}{4}$ " long. Across the horizontal center line of the back section mark off evenly and drill five  $\frac{1}{4}$ " holes. Then glue the five pegs in place. Drill small holes near the top of each end so that the rack can be screwed to a door or wall. Paint any color desired.

The projects illustrated in Figs. (2) and (3) can be made by boys and girls in grades three through six; while those shown in Fig. (1) can be made by children in grades 4 through 6.

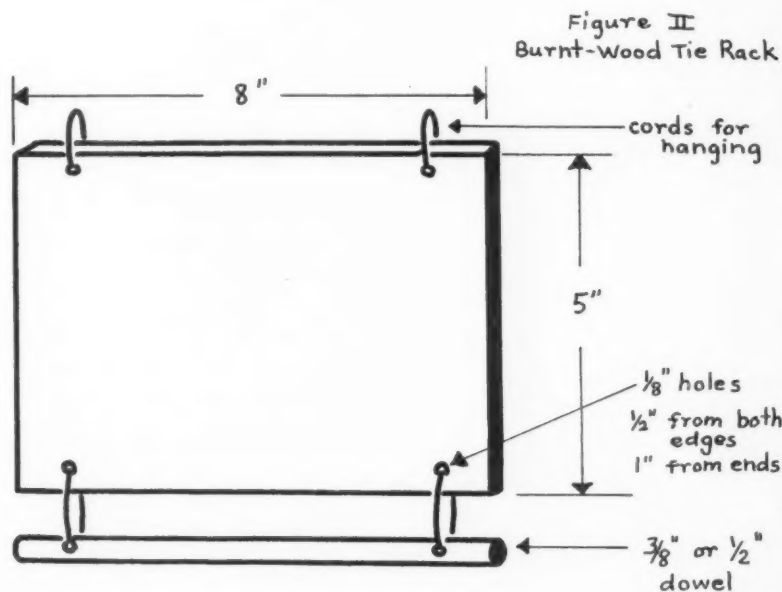


Figure II  
Burnt-Wood Tie Rack

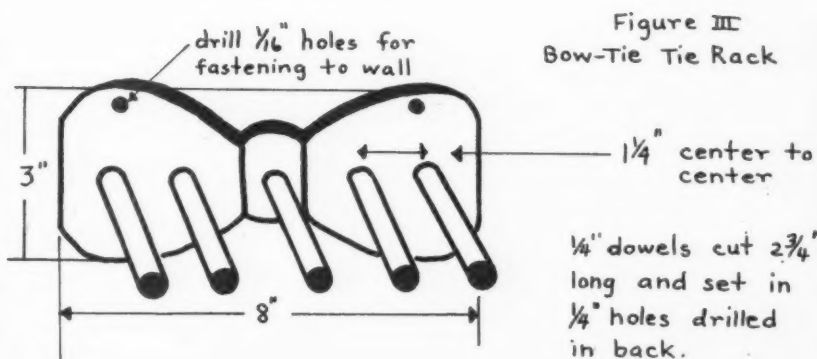


Figure III  
Bow-Tie Tie Rack

# TEACHING *Music* IN THE GRADES

## PLAN A TALENT PARADE

by  
**LOUISE B. W. WOEPPEL**  
Supervisor of Music, Ralston, Nebraska

(Note: Miss Woepfel suggests a type of announcement, invitation, or program cover for this Talent Parade. It is outlined on the opposite page.—Editor.)

At the close of the school year many schools plan a Patrons' Day program. In most cases the program includes some music. An interesting variation of the customary program is a Talent Parade, which possesses several advantages.

This type of entertainment may be done by one grade, several rooms, or the entire school. In any case, it features the talented youngsters in the group. In every school there are some students who speak, sing, or play some musical instrument creditably. A Talent Parade gives them an opportunity to perform. Frequently, there are small groups in various rooms who excel in group singing. With a little extra practice these groups should be able to sing some favorite song learned in the music class. Individuals with pleasing voices and sufficient poise may sing school songs as solos. If desired, a small group with light voices may provide a humming accompaniment. Selecting the vocal numbers from school songs has a twofold advantage: intensive practicing is eliminated and the patrons are given an opportunity to hear what type of material is taught in school. Because a number of the performers will be instrumental soloists, trained outside of school, the teacher has less responsibility also. In fact, a Talent Parade provides the maximum amount of pleasure for a minimum amount of time and energy involved.

If more than one room is participating, a program director is needed. Since many of the numbers may be musical, a music teacher is the logical choice. It is the director's job to arrange the numbers so that all the performers show off to the greatest advantage. Since the program is miscellaneous, it also requires planning to prevent boredom among the audience. The following points will benefit both performers and listeners.

(1) The younger children are scheduled first, whenever possible. Small

children become restless and tired when overexcited. Then they will not be able to do their best.

(2) It is best to schedule the less skilled performers first. This especially applies to performers upon the same solo instrument. In that case it even supercedes Rule (1). An easy number loses its appeal if it follows a difficult one.

(3) Solo and chorus numbers should alternate. This creates variety. It also prevents a comparison between soloists of the same age but unequal ability.

(4) Whenever possible, small groups should perform before large choral groups. If the groups are of comparable difficulty, this is essential. The charm of a lovely duet may be lost if it follows a three-part chorus of fifty voices.

(5) Vocal and instrumental numbers should alternate, when possible. This provides variety.

(6) If spoken numbers are included, the same plan may be followed. The eternal fitness of things must not be ignored. A slapstick verse should not follow a religious song. If no continuity of thought is possible, the spoken numbers should be programmed close to instrumental rather than vocal numbers. Then the transition will seem less marked.

(7) If one child appears both as a soloist and a chorister, it is desirable to have his group number before his solo. It will add to the poise of the soloist. If several children in one group are eligible, the one with the least practice in performance may have preference. He will benefit greatly from this arrangement.

(8) If only one room is participating, or the performers are about the same age and ability, the self-confident ones should be chosen to begin and end the program. They will have sufficient poise to begin well, in spite of confusion caused by latecomers. They will provide a good climax also, in spite of the long wait and the consequent nervous tension. Incidentally, the middle part of the program is considered the easiest time to appear because the audience is settled. The timid or nervous children

should be given this position, when other factors permit.

The selection of performers may be handled in several ways. If the music teacher is in charge, she may wish to choose the music soloists, while the room teachers select the speech soloists. If the entire school participates, each room might be entitled to only one soloist and one group number. If the judgment of the children in each group is good, they might be permitted to select their representatives. If, however, the teacher wishes to feature some child whose ability has not been discovered by the group, she will do well to award the honor as a reward for merit, improvement, or citizenship.

To add novelty to the Parade, one child, preferably an older pupil with a strong voice and good enunciation, may be selected to act as master of ceremonies. For the sake of the performers, this child must not be self-conscious or shy. His attitude is likely to be reflected in them. If time permits, he may be given a complimentary introduction to say or read about each of the participants, in the manner of the professional "M. C." If this plan is not feasible, the soloists may announce their own numbers, while the choruses are introduced by one of their group.

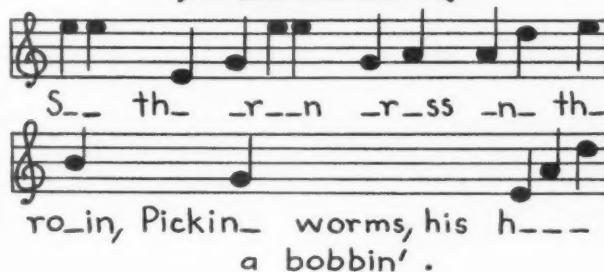
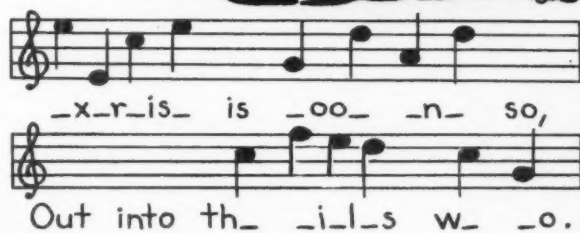
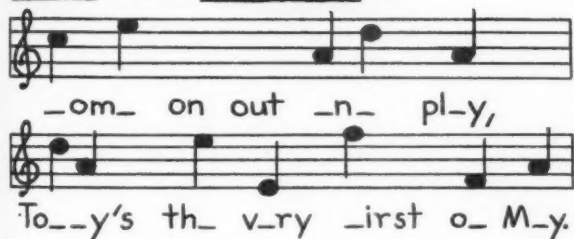
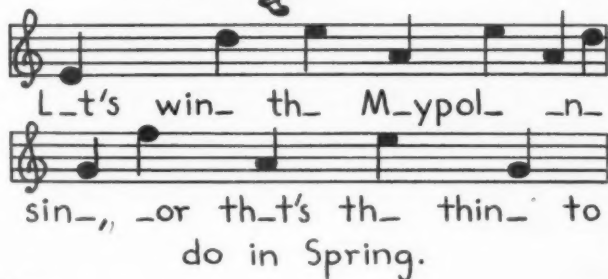
The latter plan has its advantages. Facing the audience and speaking to them restores poise to singers and instrumentalists alike. Mimeographed or printed programs may be used for a professional effect. They save time at the performance and satisfy the curiosity of both listeners and performers.

Since instrumental soloists, trained outside of school, are appearing, certain precautions must be taken. The child should be notified of his appearance well in advance. Then he can ask his private teacher what he should play. Occasionally, he will be able to learn a new number especially for this occasion, which follows the program theme, if any. The program director should be notified of the number selected as soon as possible, to avoid duplications. Before the numbers are arranged the soloists should have a rehearsal to de-

(Continued on page 45)

# SPRING MUSIC SEATWORK

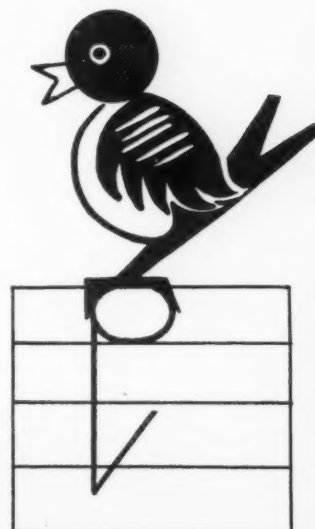
Helen Kitchell Evans



Lucille Jollmer

In the seatwork above, the letters for the blanks in the words are to be supplied by identifying the notes of music directly above them.

If your class plans a talent parade as suggested on page 22, you may want announcements, programs, or invitations. On both sides of these paragraphs are ideas for them. Cut paper may be used to show a round, dark blue bird with an orange bill and yellow legs sitting on a huge black eighth note. The background should be light blue or light yellow. The words may be lettered below the design. Note the wording we have used in the poster at the left.





# Learning About LUMBER

## A UNIT FOR THE UPPER GRADES

### INTRODUCTION

This unit provides ample material for boys and girls to acquire an excellent idea of a group of Americans at work, of a vital industry and the dependence of the modern world upon it, of those concepts of democratic thinking for which we all are working. The subject of the lumbering industry does not include forestry or trees or the products of the forests. However, a wise teacher will know when to direct her class into a marked channel and to keep her group from steering out of it into its tributaries. These tributaries of thought may, nevertheless, provide the material for other units of work correlated and integrated with the present one.

This does not mean that the class will not look, though it be briefly at this time, at the subjects related to this study. They cannot do otherwise and still have an understanding of it. The teacher must see to it that attention is kept fixed on the principal goal.

This goal is to see the forests as an agricultural industry and to learn how this industry works for the good of all. Lumbering concerns the harvesting of the products of the forest—trees—and their conversion into material for further commercial use. Their history, present activity, and future prospects fall within this scope of study.

### OBJECTIVES

Teacher's objectives:

- I. To show that the forests of America are a valuable natural resource
  - II. To prove that they must be used with care if future generations are to enjoy the same benefits as we do
  - III. To show the co-operation necessary between various groups
  - IV. To point out the necessity of people working together in harmony
  - V. To make the pupils more aware of the enormous resources of the United States
  - VI. To provide adequate and interesting learning situations
  - VII. To provide means for the solution of individual problems
  - VIII. To provide stimulating activities for individual growth
- Children's objectives:

- I. To learn about the activities of lumberjacks and loggers
- II. To learn how all can help preserve the forests
- III. To learn some of the uses of wood
- IV. To do interesting things
- V. To understand why there is, at the present time, a shortage of wood products such as paper
- VI. To help in conservation activities

### DEVELOPMENT Use of Materials

While the teacher is planning her part in this unit she should not overlook any of the materials for presentation and the use of the class which are available to her. Among these we would list movies and slides (which may be procured from libraries in some larger cities or from state or federal agencies), libraries, maps, pictures to be found in many magazines, radio programs, excursions (if possible), and talks by persons well informed on the subject. In the last category state forest conservation officials, forest rangers, lumbermen, and those persons who have visited forest areas or observed logging operations should not be overlooked.

### Presentation of Subject Matter

- I. Range of the forests in America
  - A. Northeast (see map, page 28)
    1. Kinds of wood
      - a. Spruce and pine
      - b. Birch
      - c. Beech
      - d. Maple
      - e. Hemlock
      - f. Oak, chestnut, yellow poplar in smaller quantities
    2. How used
      - a. Building materials
      - b. Furniture
      - c. Pulpwood — properly this category does not belong in a study of lumber
      - d. Sawdust and shavings are used for making such things as plastics, rayon, etc.
  - B. Central forests (see map, page 28)
    1. Kinds of wood
      - a. Birch
      - b. Beech
      - c. Oak
      - d. Chestnut

Here is material for a stimulating study about one of America's major industries. Notice the many opportunities for additional units to develop out of this one. Integrated studies should always be encouraged, but sometimes teachers may find that certain units do not lend themselves to integration as well as others. This is one of those adaptable ones. — Editor.

2. How used
    - a. Same as above—no pulpwood
    - b. Hardwoods, such as oak, used for furniture
  - C. Upper lakes forests (see map, page 28)
    1. Kinds of wood
      - a. Spruce and fir
      - b. Pine
      - c. Oak and hickory
      - d. Chestnut and poplar
    2. How used
      - a. Pulpwood
      - b. Same as above
  - D. Southern forests
    1. Kinds of wood
      - a. Pines—longleaf, loblolly, slash
      - b. Cypress
      - c. Oak and other pines
    2. How used
      - a. Same as above
  - E. Rocky Mountain and Pacific forests (see map, page 28)
    1. Kinds of wood
      - a. Hemlock
      - b. Cottonwoods
      - c. Red cedar
      - d. Douglas fir
      - f. Pine
      - g. Redwoods
- (NOTE: This list of trees together with those for the other regions are not complete. They represent the more important trees of commercial value which grow in the region.)
2. How used
    - a. Same as above
- II. How lumber is obtained
    - A. A bit of the history of lumber industry in the United States since that shows the development of modern methods of obtaining lumber
      1. First in the New England States
        - a. Logs cut in winter
        - b. Hauled to streams on sledges driven by oxen
        - c. Rafted downstream when the thaws came
      2. In the middle states
        - a. A change in logging procedure took place when, instead of placing the logs on sledges or wagons, the loggers merely chained them to the oxen and had the logs dragged along the ground.

b. This practice is called "snaking."

3. As the forests of the east were cut over, those in the region of the Great Lakes were used.

a. Modern methods were introduced.

b. Among these was "skidding."

c. This was a method for lifting logs out of swampy places by means of overhead cables.

d. Power-driven machinery was installed for this purpose.

4. In the south

a. Machinery for use in swampy places had to be invented.

b. Railroads were introduced to haul logs from the forests.

c. A type of engine called a "donkey" engine was invented to haul logs to places where they could be placed on railroads.

5. In the west

a. Logs are much larger.

b. Powerful machinery is necessary.

c. Tractors called "cats" have taken the place of oxen for "snaking" logs through the woods.

d. Motor trucks are used, also.

#### B. Work in a logging camp

1. First of all, it must be decided what trees to cut.

a. This is done by a man called a "cruiser."

b. He goes through a given area of forest land and marks the trees to be cut. He also makes a map of the ground.

2. Next, engineers study the map to see what problems are involved in obtaining the special trees marked.

a. They mark where railroads and other roads may be cut.

b. They work out other technical details.

3. Next, a headquarters camp is moved into the region where the railroads come out of the forest area.

a. It consists of offices and dining halls and kitchens and bunkhouses where the men who work maintaining the railroads and other equipment.

b. This camp will be used as long as there are any operations in that general locality.

4. Logging camps are set up in the woods where the trees are being cut.

a. They are temporary.

b. The buildings can be moved when the loggers go to another section of the forest.

#### C. Cutting the trees

1. There are two kinds of persons who cut the trees.

a. "Fallers" who cut the trees

b. "Buckers" who cut the fallen trees into logs.

c. The "fallers" sometimes stand on springboards fitted into the tree so that they will saw straight.

2. Great care must be taken so that the tree will fall straight.

a. People may be hurt if it does not fall in the expected direction.

b. The tree may be damaged and thus rendered useless for lumber.

3. Sometimes a man climbs high into the tree and cuts off the top of it. This is called "topping." It is done with very tall trees in the western forests.

4. Now the logs are ready to be gathered.

a. Steam engines called "skidders" gather the logs at the railroad track.

b. They are now ready for their journey to the sawmill.

#### III. At the sawmill

##### A. Kinds of sawmills

1. Cargo mills—from which lumber is shipped out by boat

2. Rail mills—from which lumber is shipped by rail

3. A type of mill which can accommodate both

##### B. Activities at the mill

1. Some mills just fashion the rough logs into lumber for building purposes.

2. Some mills make paper from pulpwood.

3. Some mills make plywood and veneer.

4. Some do more than one of these things.

##### C. Making lumber from logs

1. Sorting and storing the logs

a. The logs are sorted by kinds of timber and stored in ponds.

b. Men who guide the logs into the ponds and walk on the floating logs are called "boom" men.

2. Into the sawmill

a. The logs are guided onto an endless chain which carries them into the sawmill.

b. This is called a log slip

c. The logs are placed on a carriage and are moved so that they can be sawed.

3. The logs are sawed into different kinds of lumber.

a. Different processes and different saws are used for this.

b. A man grades the lumber for determining the value of it.

4. Lumber is then "seasoned."

a. In the open air by stacking

b. In kilns

5. After planing to smooth the lumber, it is ready to be shipped.

#### IV. Replenishing the forests

A. Trees are plants.

1. They grow slowly.

2. In America we have used much more lumber than has been replaced in the woods by nature.

3. Since trees are plants they can be grown and our forests can be replenished.

B. Another enemy of the forests—fire

1. Most fires are due to carelessness.

2. In Europe people have long taken very good care of their forests and forest fires are rare.

3. In America we have forest rangers to watch for forest fires and to fight them.

#### C. How to replenish the forests

1. By reforestation

a. Planting new trees for those which have been cut

2. By only cutting those trees which have reached proper growth

3. By cutting away material which will prevent the growth of the trees

4. By planting types of trees which do not take so very long to grow

#### Correlations

**LANGUAGE:** The writing of letters to various government agencies, persons who might come to class to talk to the students, factories, lumberyards, and sawmills to ask permission to visit, etc., will be an important part of the beginning of the unit. Later will come thank-you letters, stories, poems, dramatizations to be written and enacted. For oral language nothing could be better than discussions regarding forest conservation and allied subjects.

**SCIENCE AND NATURE STUDY:** Discuss the problems which arise from waste in the sawmills. How is science helping to put those waste materials to good purpose. Some of the products which have been made from wood waste are explosives, plastics, rayon, yeast (especially used as food for livestock), adhesives, etc. Discuss what happens to the land when trees have been removed.

**SOCIAL STUDIES:** Discuss how the life of lumbermen differs today from that of the early lumberjacks. Why is it necessary for us to conserve our supply of forests? What can people generally do to help in this conservation program?

#### Creative Activities

I. Making notebooks

II. Making a display chart such as shown on page 29

III. Carving things from wood

IV. Making scenery for a sketch based on the life of modern or pioneer lumbermen

V. Making a floor or table project

(Continued on page 48)



# LUMBER

## LUMBER NOTEBOOK COVER

An appropriate cover for a notebook on the lumbering industry can be made in the form of a block print. On page 27 we have given directions for the making of block prints. The design here is suggestive only. Other appropriate designs will undoubtedly be discovered by members of the class.

Because of the necessity for sketching preliminary designs before transferring the pattern to the wood block for cutting, it is possible to experiment with a great deal of freedom before deciding upon a final choice.

Incidentally, if the individual members of the class do not wish to make a large design, they may make a small one and use it in a repeat fashion on the cover of their notebook. Then the block may be used for other purposes—to make bookplates, to illustrate papers, to decorate cloth.

Interesting lettering for the top of the notebook may be designed to carry out the motif of the lumbering industry. The letters may be in the form of boards, etc.



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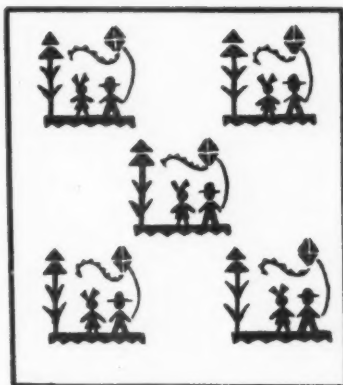


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A wood block design used as an allover pattern on cloth or paper.

The design used as an ownership label in books. Be sure to reverse the lettering on the block.

### Directions for Cutting

Trace the design onto the block. Cut away the part you do not wish to print. The raised section of the block receives the ink.



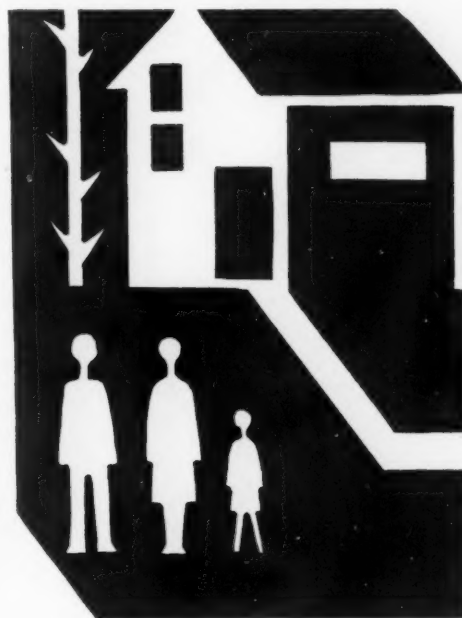
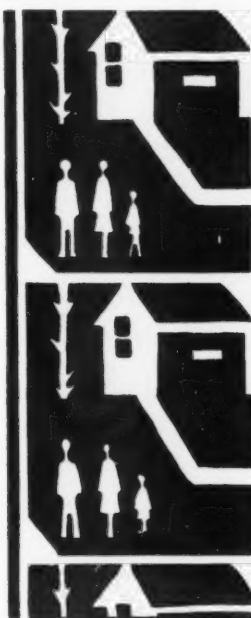
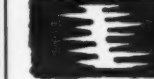
Use wood carving tools of various widths.



Scoop away the wood around the design. Small patches for added effect may be left in the background.



With a narrow tool cut zig-zag lines, crosshatchings etc.



The family design can be printed in vertical borders. Use separate motif blocks for each color of ink.

## MAKING BLOCK PRINTS

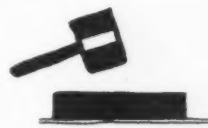
What could be more appropriate during the study of lumber than to see one of its greatest uses in art—that of making wood block prints. If time permits, the teacher might point out how the first type was of wood and how the first types of illustrations for printed books were wood blocks. If it is possible to obtain a book showing prints made by Albrecht Durer the children will obtain an excellent idea of what was done in the early days of printing.

The designs shown on this page are not the only possible ones. They are merely suggestive. Perhaps the class can make notebook covers from large block prints. Remember to use wood for the block prints.

### Directions for Printing



Roll the face of the block with printer's ink.



Press face down on paper and hammer all parts with a mallet.



Plot your spacing if more than one print is to be made, or if several blocks are used to form a design.

L.F.

# FOREST BELTS OF THE U.S.

LUMBER USES

houses

furniture

telephone poles

paper

shipping crates

LUMBER USES

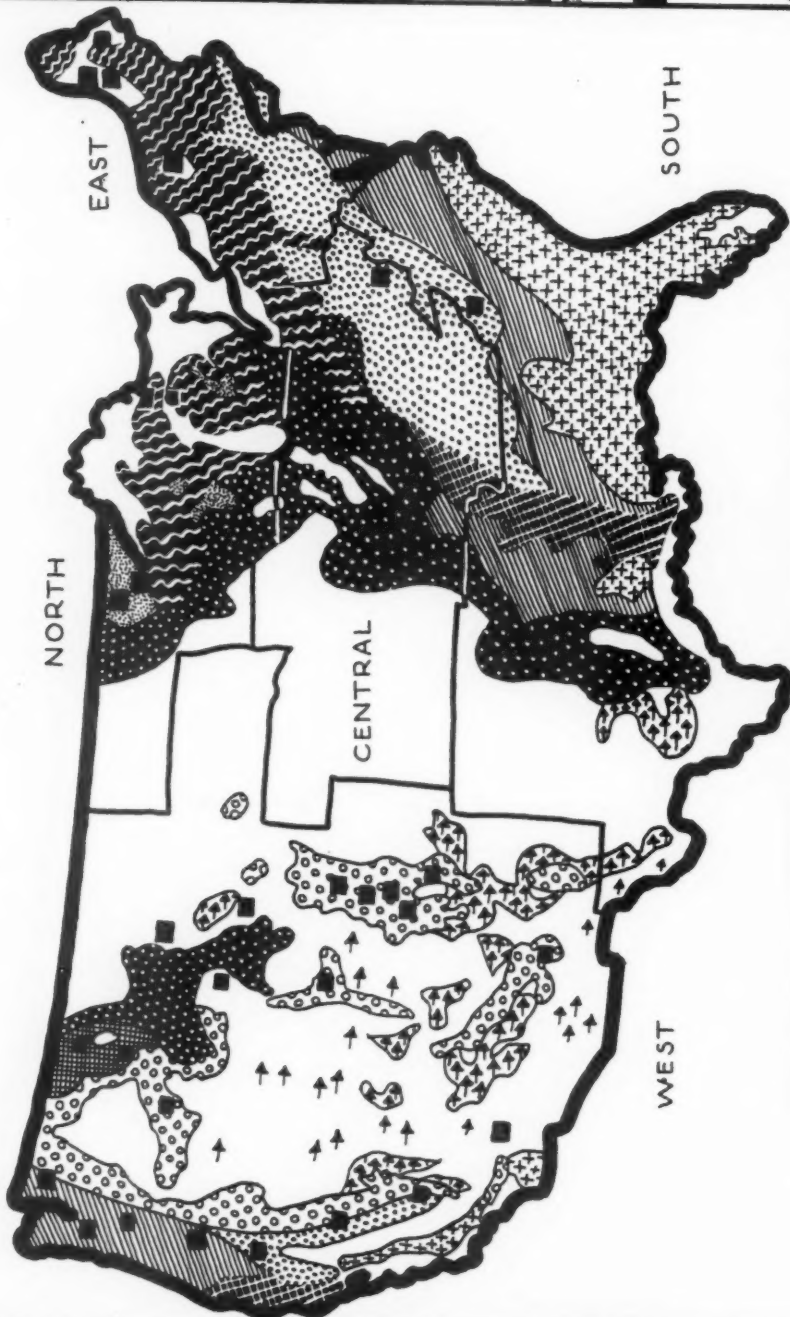
ships

freight cars

airplanes

barns

clothes



Western Legend	Eastern Legend	Legend
<div>Pacific Douglas Fir</div> <div>Sugar Pine</div> <div>Ponderosa</div> <div>Lodgepole pine</div> <div>Western Larch</div> <div>White pine</div> <div>Ponderosa pine</div>	<div>Oak</div> <div>Oak-Chestnut</div> <div>Oak</div> <div>Hickory</div> <div>Birch-Beech</div> <div>Hemlock</div> <div>Maple</div>	<div>Longleaf</div> <div>Loblolly</div> <div>Slash pine</div> <div>Hardwoods</div> <div>Cypress</div> <div>Spruce Fir</div> <div>Hardwoods</div> <div>White-Red</div> <div>Jack Pine</div>
<div>Chaparral</div> <div>Redwood</div> <div>Spruce Fir</div> <div>Pinon</div> <div>Juniper</div>		<div>LF</div>

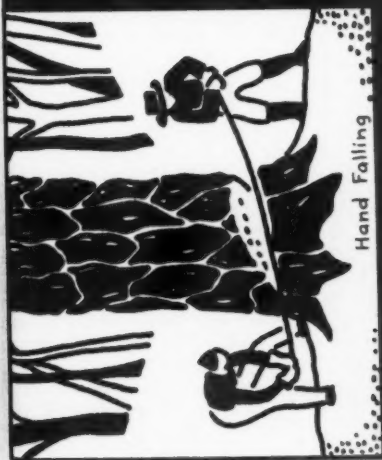
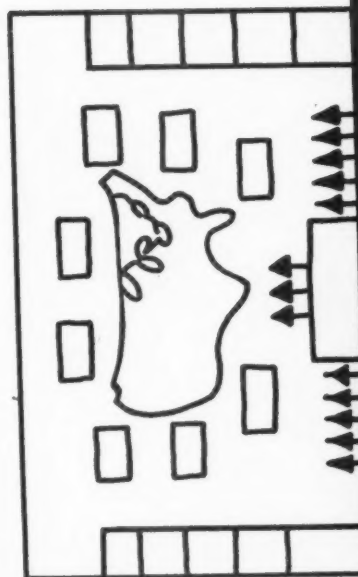
LUMBER DISPLAY

# LUMBER DISPLAY CHART

To make a large classroom display chart during the study of the lumbering industry will prove an excellent way to learn about the subject and to promote co-operative activity among members of the class.

Only one chart is to be made. The map (see opposite page) forms the center; various phases of the lumbering industry are arranged around it (see illustration below); and the uses of lumber form the outer panels. This is merely a suggestive arrangement. The important thing is to show the forests of the country, the uses of lumber, and the processes of lumbering in a unified chart.

Ribbons may be attached from the illustration of a particular activity to that part of the country where it is carried on. For example, wood-pulp plants are usually found in the north-eastern states although they may be found elsewhere.



Hand Felling



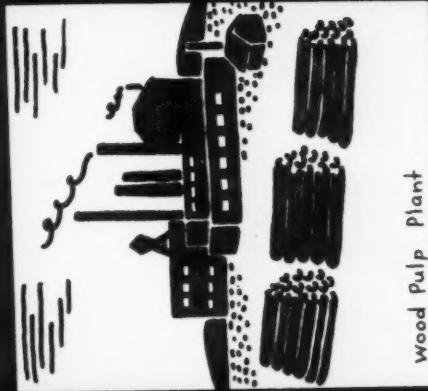
Transporting



Tractor Hauling



Log Slip



Wood Pulp Plant



Machine Stacking



Log Jam



Fire Watch Tower



## YELLOW VIOLETS

by  
IRENE U. HARTWELL

For a whole week Susan had been running out to the flower border along the fence after breakfast. And each morning her brown eyes had shone with excitement. For all up and down the border the yellow violet buds had grown and grown, until the green coats had split open to show the yellow satin lining. Soon they would open wide, and the little fairy blossoms that had been sleeping inside would appear.

One day Susan had found one lone violet smiling up at her. She had taken it to school to show Miss Perry.

"I'll bring you more, as soon as they wake up," she promised her teacher.

Yesterday had been so warm and sunny that all the children had taken off their coats. It had been so warm and sunny that all the flower children had taken off their coats, too. And now, when Susan ran out to take a hopeful peek, their bright little faces looked up at her from the violet border.

"Goody, oh goody!" cried Susan, as she picked the fairy things, pinching off

each stem as close to the base as possible. She buried her nose in the little bouquet she had picked and ran into the house to wrap it in wax paper so that her warm hand wouldn't wilt the flowers.

Susan's chum was waiting on the corner.

"Yellow violets," she said. "Aren't they darling! Give me one, please."

Susan smiled and let her take a flower from the bunch.

In the schoolyard the other third-grade girls gathered around them.

"Give me a flower, Susan," they begged. "Just one, please!"

Susan didn't want to spoil her bouquet. It wasn't very big, anyway. She wanted to say, "No!" But the girls begged so hard, and she liked them all, so finally each girl had a pretty yellow violet.

"It was bigger than this," Susan told Miss Perry, when she handed her the bouquet. "But I gave some to the girls."

"I'm glad to share such a lovely bouquet," smiled Miss Perry, "and when

school starts, you'll be glad, too."

Susan wondered what Miss Perry meant. When drawing class began, she found out. Crayons were passed. White sheets of heavy paper, criss-crossed with pencil lines, were passed. So were diamond-shaped scraps of paper. And finally Miss Perry asked Susan to give a yellow violet to each third-grader who didn't have one already, and a violet leaf to each group of children.

Using their rulers to keep a straight line, the children colored the criss-cross lines they found on the white paper. Some used red. Some used green. Some used black. Then they lettered SPRING in the big space at the top. These drawings were to be notebook covers for their spring stories.

"Now comes the nicest part," said Miss Perry. "We are going to draw yellow violets in the diamonds you have made."

She showed the class how to practice making violet faces until each one had a nice violet in one of the scrap papers.

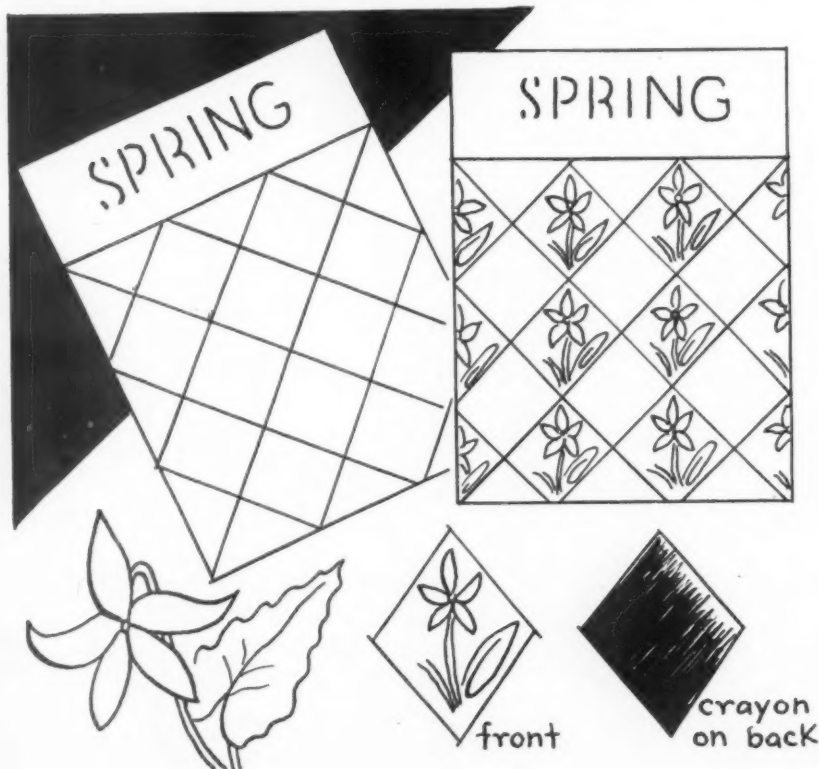
"Color the back of your scrap paper with black crayon," said Miss Perry. "Then watch where I put my violets on the cover I have drawn on the board. Trace your violets just where I put mine."

The third-graders worked busily. They rubbed the black crayon on hard. They fitted their diamond scraps in the right diamonds of the good white paper. Little violets started to bloom all over the covers. Soon they changed to little yellow violets with green stems and leaves as the boys and girls colored them with crayons.

"Let's put all the real violets back into the water," said Miss Perry when all had finished. "They will keep fresh there until going-home time. Susan, will you please collect them for me?"

So Susan picked her bouquet all over again, and this time she had a nice, big one. It made a bright spot on Miss Perry's desk.

And when Susan looked up at the bulletin board where Miss Perry had hung the booklet covers she was very glad she had shared her bouquet with her schoolmates. For now the dainty little violets would blossom on the wall every day for everyone to enjoy.



# POSTER STORY



## A RUSSIAN MAY BASKET

by  
THELMA MORELAND

One day Boris, who lived in a small Russian village, took a walk through the fields near his home. Suddenly he heard someone sobbing. Looking around, Boris saw a little girl sitting on an old wooden gate crying bitterly. He saw that she was his little schoolmate, Tanya.

"Tanya!" cried Boris. "Why are you so unhappy on this lovely May morning?"

The little girl stopped long enough to sob, "My ducks! They have lost themselves in the woods and I cannot find even one!" Then she began to cry louder than ever.

"Do not cry. I shall find the ducks," Boris promised and he ran off into the woods on his errand.

It wasn't very long until the little girl heard "quack, quack, quack" from the bushes and a smiling Boris came out of the woods with four ducks before him. But the boy also had something else. In his hand he carried an old boot filled with pretty wild flowers from the Russian marshes.

"I have brought you a May basket, Tanya," he said. "Maybe not a very fancy one, but a real May basket. We mustn't forget that it is May Day. Flowers bloom just as lovely now as in peacetime and our spring is just as beautiful."

Tanya stopped sobbing.

"Boris, I shall never forget this lovely May basket," she said. "Thank you very much."



L.F.

by

HAROLD R. RICE

Formerly Instructor, Teachers College  
University of Cincinnati

### INTRODUCTION

Many teachers are conscious of the cry, "Art *must* be creative!" Many are attempting to do something about it. Out of the old "copy" school have come the various new schools of thought. However, in an effort to cast aside the brand of "old-fashioned teacher," many teachers find themselves in a confused state of mind. Few have the answer to this newer way of teaching. Most of the current creative art is mere "creative busywork."

Busywork, copied or created, is artificial and has little if any value in our modern school. Unless the unit of work, activity, or project (call it what you will) is child-initiated, child-sponsored, and child-centered, it is little more than an adult experience transferred to the child level.

This is not to say that the child determines the school and its activities, for in such a situation the chaos is even worse than that controlled by a teacher with a confused mind. Instead, it is a co-operative affair, teacher-pupil planned, based upon children's *needs*, *interests*, and *experiences*. The teacher is to *guide* rather than to *dictate*; to *inspire* rather than to *command*.

### THE BUTTON-CRAFT UNIT

The material about to be offered is not a lesson plan, for in the modern school there are no predetermined lessons that are adult-planned "doses" to be administered to a child, a unit at a time. Instead, the unit given is directed to the teacher, to widen her experience, to make her a better informed individual that she may be prepared to guide the child in a button-craft activity should such work experience arise in the needs and interests of the child. In other words, this article is to enlighten the teacher in the possibilities of an activity that may otherwise remain unexplored or out of her experience.

### BUTTONS IN DRESS

Certain art principles are vividly displayed in our everyday dress through the pattern of the buttons. The most common principle is *repetition*. However, this is a "functional" pattern as the primary use of a button is to hold two parts of the clothing together. Yet, their equidistant spacing, their repetition of size, shape, and color—these

form a simple pattern in the principle of repetition. In spite of its everyday use, few are aware of its existence. Teachers should point out this principle as it is a *need* in the child's understanding of orderly arrangement. See Fig. (1).

A continuous string of buttons placed in the above arrangement can become monotonous, and the second principle, *opposition*, should be injected. Herein is a faulty characteristic of pure *functional* application of buttons to dress. Fig. (2) shows an arrangement of buttons wherein a large button is inserted into the row at every third point. Its exact position is not governed by any set rule; it is a matter of personal taste and individual arrangement.

If the opposition is too contrasting, it may produce a harsh effect. This can be overcome by resorting to *transition*, our third principle of orderly arrangement. Fig. (3) shows a row of buttons moving from small to large, in a graduated manner, and then repeating this orderly arrangement.

All that has been said is merely an introduction to the use of the principles of art in the highly insignificant button in our dress. There are many other principles that may be carried out in a similar manner. For example, Fig. (4-A) shows the principle of *radiation*, with rows of buttons emanating from a large central unit. Fig. (4-B) shows radiation from a common base.

### BUTTON JEWELRY

Should a situation arise wherein the child becomes interested in making creative personal jewelry (that interest being motivated at times by the costume of the teacher) the possibilities of using buttons *can be suggested* by the teacher. (How far removed this is from the situation wherein the teacher decides that a class of thirty boys and girls should make jewelry on Friday, May 12, as she feels they are ready for such an experience!) The teacher's suggestion has been made possible through the reading of this article. Members of the class have also read articles and they too may make suggestions. Still others

may not have read anything on the subject but can *create* out of past experiences or study of the problem at hand. Regardless, a *true need* is present and suggestions and solutions are in order.

Therefore, the suggestions to follow are but a few of many that should be considered. Many of the suggestions can be executed in entirely different materials—metal, wood, seeds, cloth, glass.

Going back to the principles designated in dress, the *transition arrangement* can be applied in creating an unusual necklace of buttons. A large button forms the center of the series, Fig. (5). Smaller buttons are added to both sides. This plan is continued until the end buttons are tiny ones. Metal clasps are tied to the string at both ends. If clasps are not available, a simple tie string can be left so that the owner can tie the necklace in place with an ordinary bow.

Fig. (6) is based upon the principle of *opposition*. The buttons, all the same size, are strung on the colored cord. They are equidistant, and retain their designated spacing by the use of a knot on each side of the button.

The necklace shown in Fig. (5) finds the buttons close to each other, their edges forming the pattern. In contrast, buttons that are loosely strung will give the pattern shown in Fig. (7).

Many variations are possible. Fig. (8) shows small "units" of buttons that in turn are tied or sewed to the cord that forms the necklace.

Matching bracelets can be created, and if they are to be in good taste, will resemble the general characteristics of the necklace.

### PICTURES, GREETING CARDS, AND PLACE CARDS

The suggestions to follow can become mere tricks in the hands of the teacher who is looking for *creative busywork*. On the other hand, they can be a valid contribution to the child that is seeking a method of expressing an idea. To give a class of twenty children a box of but-

(Continued on page 48)



Figure 1.



Figure 2.



Figure 3.

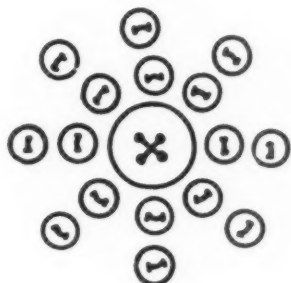


Figure 4.  
radiation



Figure 5.

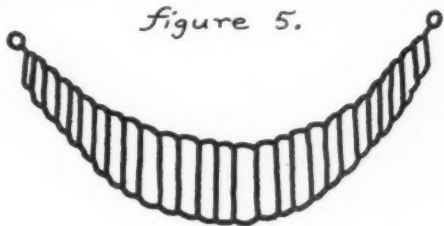


Figure 6.

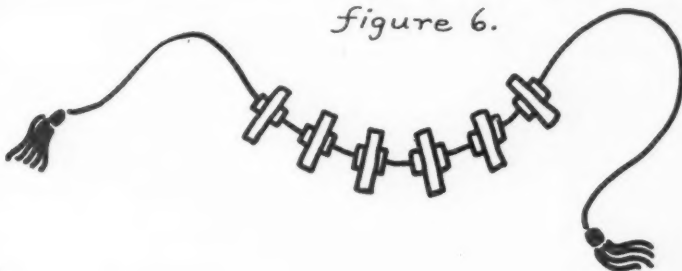


Figure 7.

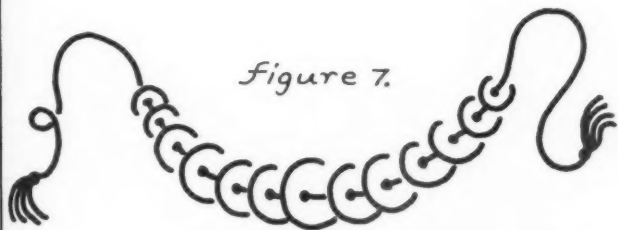


Figure 8.

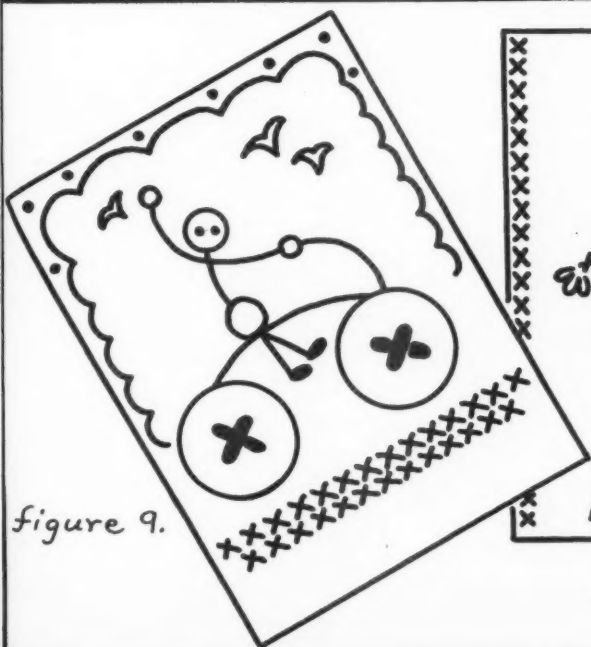
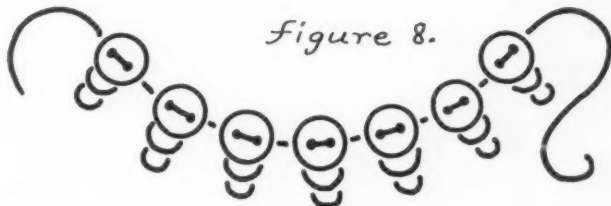


Figure 9.

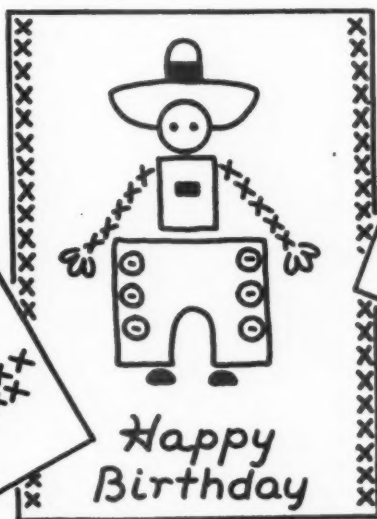


Figure 10.

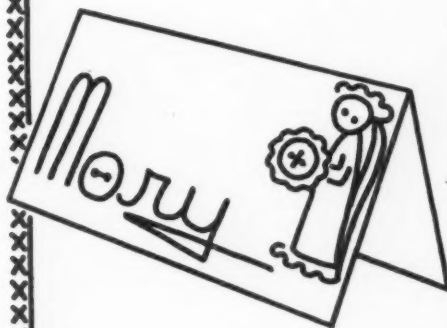


Figure 11.

# SPRING FLOWERS

## *to Stimulate Creative Activities*

### FOR PRIMARY AND INTERMEDIATE GRADES

Spring flowers can be used effectively to provide stimulus for valuable nature study and conservation lessons, to develop the language arts, and to encourage creative intuition in children, especially those in the primary grades. Aside from these features, the study of spring flowers is helpful in exciting interest—which may lag so near to the time when school closes—because it combines so many activities and because the children can go out of doors to sketch, observe, and explore.

#### INITIAL STIMULUS

How shall the subject of spring flowers be introduced into the classroom? The possibilities are, it would appear, almost endless. The children themselves may present their teacher with a bouquet of spring flowers (see page 30). The teacher may bring some of these to brighten her desk. It will be helpful if some wild flowers be introduced along with the garden blooms of this season of the year.

The children may introduce the subject of spring flowers into their discussions, commenting on those they have seen about the school or home.

Since many communities have flower festivals at this season of the year, the children may already be enthusiastic to know more about flowers and to use them in a creative way. In some sections of the country, flowers are a distinctive feature at this time; for example, the blooming cacti of the desert country and the fields of flowers raised for commercial purposes in some states.

#### ADDING IMPETUS

After the subject has been introduced and discussed, the next step quite naturally is to read stories and poems about spring flowers. A list of possible material is given at the end of this article.

The thought of the beauty of flowers expressed in the poems will prompt the children to see actual flowers. A nature walk is in order.

Having seen flowers, the idea of their beauty and the pretty pictures (which may also be introduced at the beginning to stimulate interest) which others have made and the lovely poems which have been written will prompt the children to express their ideas and impressions

in the form of stories, poems, songs, and pictures.

#### LEARNING ABOUT FLOWERS

This alone is sufficient for undertaking an activity of this sort, but there is much nature lore which may be learned at the same time and should not be overlooked. The teacher may present some of this material as the pupils take their nature walks. It is especially good if there is an opportunity to go out into a woods to observe the wild flowers in their natural habitat.

Here are some questions to which the children should know answers:

(1) Why do some flowers bloom early and others not? The answer to this is that most flowers which bloom in the early spring have bulbs or fleshy roots which have stored up food during the winter. In the woods, before the leaves are on the trees, the sun has a chance to shine on the plants thus helping them to bloom early. After the leaves are on the trees, the flowers will get very little sunlight.

(2) How did our wild flowers get their names? The answer to this question, obviously, will depend on which wild flowers are observed. Here is a list of flowers common in most parts of the United States with a little indication of the origin of the name behind each flower:

(a) Bloodroot—from the color of the root

(b) Trillium—because each flower has three petals—also called "wake robin"

(c) Lady's slipper—the flower is shaped like a lady's slipper

(d) Jack-in-the-pulpit—the appearance of the flower gives it its name

(e) Dandelion—means lion's tooth, so called from the shape of the leaves

(f) Violet—a rather obscure origin, but the name refers to the common color of the flower

(3) Why aren't there more wild flowers? This is an important question. There once were many more than at present. When the forests were cleared away, the wet places where most wild flowers grow were drained. Now we must be very careful to preserve those wild flowers which are left.

(4) May we pick wild flowers? That depends upon what flowers and where they are picked. For example, violets and dandelions are very common in many places. Trilliums and jack-in-the-pulpits, however, are more rare. A wise teacher will do well to consult local conservation authorities.

(5) May we transplant wild flowers? Sometimes this may be done to advantage. Care must be exercised, however. A good bit of the native soil should be left around the roots; they should be transplanted to damp places with good soil; and they should be watered well. Never, never pull plants up by the roots. Take a trowel for the purpose.

#### CREATIVE ACTIVITIES

Among the many activities in which the class may engage are:

(1) Making sketches of flowers and also of the activities of the class on their nature walks

(2) Using flower motifs to decorate the classroom, notebooks, etc.

(3) Making fanciful flowers suggested by real ones

(4) Writing stories and poems about flowers

(5) Dramatizing one of the stories or poems

(6) Making flower costumes to use in a flower pageant

(7) Decorating the classroom

(8) Making a wild-flower garden in some secluded spot

#### BIBLIOGRAPHY OF MATERIAL

##### Poems:

Cone, Helen Gray: "The Dandelions"

Conkling, Hilda: "Dandelion"

"Daffy-Down-Dilly" from *Mother Goose*

Davies, Mary Carolyn: "Buds," "The Flower Cart"

Farjeon, Eleanor: "Window-Boxes"

Holland, Rupert Sargent: "Jack-in-the-Pulpit"

##### Stories:

Belknap, C. E.: "The Indian Legend of the Trailing Arbutus" in *Book Trails*, Child Development Foundation, Chicago

Music Festival:

Grimes, Rose Sattler: *In the Garden of Singing Flowers*, Silver Burdett Co., Chicago (furnished free to teachers)

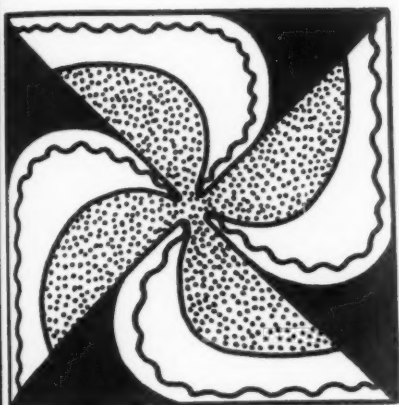


# FLOWER PICTURES

by  
ROSE COX

The important thing to note about the making of these flower pictures is that they afford wide scope for creative activity. During the study of spring flowers entailing as it does trips to parks and woods and detailed study of many flowers the children's imaginations should be stirred. If, in addition, they are told of how many artists and designers use real flowers to create their own designs, the children may be inspired to follow that example.

The directions on this page show how to make three-dimensional flowers that are colorful, attractive, and well within the abilities of primary children.



A pinwheel type flower. Roll in the petals and paste the corner points at the center.



In this design the upper petals and upper leaves are pasted flat, the lower ones curled and pasted at the tips.



Cut away the black areas for this flower design.



Paste the upper leaves flat and roll the lower ones, pasting down the points.



Decorate with crayon; paste down the large petals, and roll in the smaller ones. Paste at the center.



Cut stem and leaves from green paper, decorate with crayon and paste all but the leaves. The leaves are rolled under and attached at the tips.

Design imaginative plants and compose into pleasing arrangements.







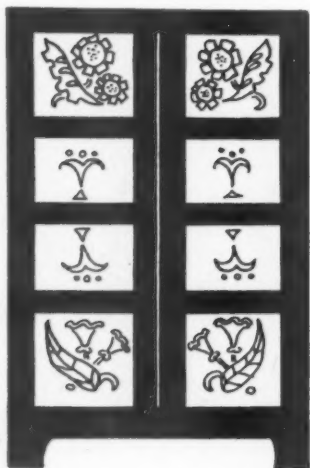
Cover a piece of cardboard with a gay piece of cloth. Mount a flower painting on it, using the cloth as a frame.



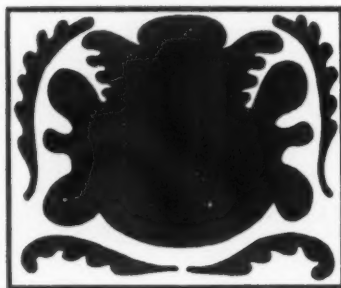
Paint a floral border on your schoolroom wastebasket.



Give your school books gay spring jackets. Use patterned wallpaper or paint your own designs.



Decorate your room bookcase with cut-paper flower designs.



Decorate the window in your schoolroom door with leaf form cut-outs.

## FLOWER DECORATIONS

Here are many suggestions for using flowers for decorating the classroom. The current vogue for stylized floral designs may prove useful in that children will have seen such things in their homes and will want to decorate their classroom in like manner.

The first necessity is to practice making these designs on scrap paper. Then, each child or group of children may make stencils and apply these to the things to be decorated. This procedure applies to permanent fixtures in the classroom such as wastebaskets, bookcases, etc. Stencils may also be used to make book covers.

Individual designs may be framed as described at the left.

For a truly creative experience, the children should be encouraged to use their crayons or pencils to make designs such as shown immediately below. The use of lines can be made most attractive.



Experiment with line drawings on two colors, creating unusual designs. These may be used on boxes, notebook covers etc.

The designs may be developed into masses also.



Here is a story that combines good action with the development of right attitudes. While not every child can have Ellen's experience, all must be made to realize that superficial differences between peoples of different nations, races, and creeds are no bars to lasting friendship and understanding.—Editor.

# Good Neighbors

## A READ-ALoud STORY

by

WILLIAM J. MURDOCH

It was very exciting to have new neighbors.

"I heard the mailman say their name is Klauser," Ellen said to her mother, speaking of the people who had just moved into the house on the corner down the street.

"Yes, I know," replied Ellen's mother. "They have just come to the United States from Holland. We must be very kind to them, Ellen."

"Oh, of course!" Ellen said, and her brown curls bobbed as she nodded her head. "They have a little girl who looks just my age. She has the prettiest yellow hair and blue eyes! We should have lots of fun together!"

The next morning, a clear bright day that sparkled with sunshine, Ellen went down the street to the new neighbor's house. She knocked politely on the front door. A moment later it opened.

"Hello," Ellen said cheerily to the tall, smiling woman and the little girl who were standing there. The little girl wore a white blouse and a blue skirt with shoulder straps.

"My name is Ellen and I've come to play with your little girl."

The tall, smiling woman, who Ellen thought must be Mrs. Klauser, put her hand on her little girl's soft yellow hair.

"Tina," she said. "Tina."

"I beg your pardon?" said Ellen.

"Tina," repeated Mrs. Klauser. "Tina."

And then Ellen understood. The new neighbors, the Klausers, could not speak English. They had not lived in the United States long enough to learn the language.

But still Ellen was very puzzled. She didn't know how to play with a little girl who couldn't speak English. How could they talk together? And if they couldn't talk to each other, how could they play?

Tina, smiling bashfully, reached her hand out to Ellen to invite her into the house.

"I—I'm sorry!" Ellen said suddenly. Much as she wanted to be friends with Tina, she didn't know how to begin. And she was a little frightened at the thought of going into a house where

no one could understand what she said and where she would not understand anyone else's words.

"I have to go home now!" And Ellen turned and ran off the porch.

The next few days were unhappy ones for Ellen. She was ashamed of herself for having been so rude and impolite to the new neighbors, Tina and her mother. A sad look had come into Tina's pretty eyes when Ellen had turned and run away, and Ellen couldn't forget it.

Ellen wished there was some way she could be friends with Tina. Then she had an idea. Her friend, Betty, lived over in the next block. Perhaps if she and Betty talked it over they would think of a way to play with Tina.



Ellen ran quickly down the street. When she reached the house where the Klausers lived, she turned her head to see if Tina or her mother were on the porch. She wanted to wave to them to show that she really did wish to be friends.

And then Ellen stumbled on the walk right in front of Klausers' house. She fell on her knee and skinned it very badly.

She sat on the sidewalk, rubbing her knee, and trying not to cry. But it hurt so much she had to cry a little.

Suddenly the door of Klausers' house opened. Mrs. Klauser hurried down the porch steps. Tina was right in back of her. Mrs. Klauser leaned over and picked Ellen up in her strong arms.

"Oh, I'm all right!" she told Mrs. Klauser. But her knee did hurt, and it was nice to be comforted.

Mrs. Klauser carried Ellen into the house and put her on the sofa. Tina stood by and watched, smiling shyly. Ellen smiled back at her. She didn't feel at all like running away now.

Then Tina held out her hand like she had the other day. This time Ellen took it and the two girls squeezed hands and smiled happily at each other.

Mrs. Klauser hurried back into the room with medicine and bandages. She said something to Tina that Ellen could not understand. Tina quickly left the room and Mrs. Klauser put some soothing salve on Ellen's skinned knee and gently bandaged it.

Then Tina came back with a plate of cookies and a strange doll. She gave the cookies to Ellen and held up the doll for her to see. It was dressed in the same kind of pretty blue skirt and white blouse that Tina had worn, and it had yellow hair and blue eyes, too.

"How pretty!" Ellen exclaimed. "And how nice you both are!" she added, looking first at Tina and then at Mrs. Klauser. They both smiled at Ellen as if they understood that Ellen was happy with them.

And Ellen really was happy, for at last she knew that she didn't have to know how to speak Tina's language in order to be friends with her. Tina and her mother had shown Ellen that friendship and kindness and gentleness are the same in all languages.

Ellen got up from the couch. Her knee didn't hurt any more. She put her arm around Tina's shoulder.

"Let's play house, Tina," she said. And although Tina didn't understand Ellen's words, she knew she wanted to be friends. She laughed her delight, and Tina's mother, who had been anxiously watching Ellen, laughed too and clapped her hands.

# DEMOCRACY AT WORK IN THE CLASSROOM

## LEARNING TO LEAD AND TO FOLLOW

In the subject outlined for this month's article on democracy at work in the classroom, there is much to be done. With the children in the classroom there is in this subject material for many fruitful discussions, much reading, and needed direction in observation (which is one of the teacher's principal contributions).

Before a teacher is qualified to lead her class in such discussions she must have very definite ideas on the matter. Not definite in the sense of set and unchanging; but definite to the extent of some beliefs and knowledge. She should not go into discussions empty-handed.

Among the questions she should answer for herself is that of whether or not the school, home, and community are doing anything to produce leaders in any field. If not, why not; and how can such work be started? If so, how much; and how much more should be done? More than that, a teacher should ask herself if she is working toward the goal of developing leaders with intelligence and initiative and followers with intelligence, critical judgment, and understanding. In an isolated classroom a teacher cannot perform the function of developing leaders and followers if the rest of the system gives it no thought; but this situation does not obtain in most schools. The co-operation of all members of the school faculty with community leaders and with parents is essential.

### DISCUSSIONS IN THE CLASSROOM

All children should take part in discussions of this nature. The type of discussion will differ among older and younger groups. We suggest that, in the lower grades, attention be given to stories about famous people and the qualities which made them leaders. In the upper grades, the discussion may turn to how people can develop those qualities which make up good leaders and good followers.

### IN THE LOWER GRADES

Of course, the activities of various members of our armed forces who have distinguished themselves in combat areas have a tremendous fascination for children of all ages. If the community boasts some of these heroes, they and their exploits can be used to show how initiative develops. The children might

be introduced to the heroes as children like themselves, growing up in neighborhoods like their own, answering their country's call, and using all the things they had learned at home and at school to become leaders in their particular activities.

From that concept the children may become interested in heroes of the past war and leaders in their own community—civic officials and the like. Then the broadened concept of leaders of American history—both in the field of statecraft and in the fields of science, industry, and art—enter the picture. Here many of the simplified biographies of these individuals may be read to the children. Pictures of the heroes and leaders in characteristic activities should be posted on the bulletin board.

A list of possible characters might include: George Washington, Ethan Allen, Nathan Hale, Abraham Lincoln, Daniel Boone, Thomas Edison, Luther Burbank, the Wright brothers, some of our modern presidents. The emphasis at this level is on famous people and why they became famous, what were their special qualities, can boys and girls have these qualities, what must be done to acquire them, etc.

Parenthetically, we should like to remark that if the children are interested in this subject there is no reason why some books may not be read to the children even though they are above the reading level of the group involved.

Class stories might be written in which the children outline the reasons why certain men are great. This admiration for great men may inspire children to write original verses. Teachers may read some poems about famous men which have been inspired by their deeds.

### IN THE UPPER GRADES

Here critical judgment can be developed. Principal topics for discussion might be the need for leaders, the qualities they must have, the need for intelligent followers, the qualities which these must have, the fact that all must be followers at one time or another, the problems involved in creating leaders and followers, what can the children do to develop these qualities in themselves.

Somewhere in the analysis of this subject a pupil or the teacher will point out that there are various fields for leadership and that leaders in some fields must be followers in others. From

the classroom, if this can be done with sufficient tact, examples might be made. If this idea is not practical it might be pointed out that scientists and leaders in industry and education and so on are not necessarily gifted with the qualities which will make good civic leaders and vice versa.

The qualities which make good followers should come in for special consideration. Children will become aware that it takes characteristics of broad-mindedness, tolerance, unselfishness, and so on to see clearly when they are not equipped to lead in a certain field and to give their support where their intelligence tells them it belongs—to competent, intelligent leaders. On the other hand qualities of intelligence, discernment, and critical judgment are necessary in choosing capable leaders and in preventing unsuitable persons from assuming leadership.

The logic of the democratic way of life will be apparent once these considerations have been viewed. How else but in a democratic country can the people be assured of having a say in the selection of their leaders?

What are the necessary tools for developing leaders and followers with the characteristics outlined? What kind of background must people have to be leaders and followers in a democratic world? Here the boys and girls will be sure to point out that education is the major factor. They will see the necessity for education; they will develop the will to learn. The teacher's contribution to the discussion at this point can be a mention of the fact that there are many subjects the use of which cannot be clearly seen unless boys and girls view them with the idea of their contribution toward making leaders and followers. For example, unless children know the geography of certain regions they cannot know the problems facing the people who live there and they cannot judge leaders' ideas in solving those problems. Unless abilities in the basic skills are developed to a high degree, people will not be properly qualified to be leaders and followers.

### CONCLUSION

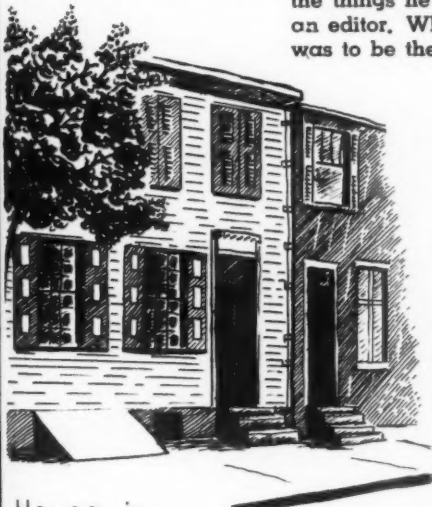
These suggestions may point the way to many lively discussions. They should also be productive of increased interest in classwork and in the activities of all the people around them.



# WHITMAN — POET OF DEMOCRACY



The Whitman of  
"Leaves of Grass"



House in  
Camden



Whitman  
during the Civil War

In 1819, when Walt Whitman was born, there were many men in Long Island and New York and all over the country who still remembered the fighting of the war which had made the United States an independent nation. As a little boy Whitman was held by Lafayette when that great hero of freedom paid a visit to New York. Walt Whitman watched with a keen eye the growth of the United States. That is one of the most important things about him.

Another is the fact that Walt Whitman was a great observer of nature and people. Even when a child on the family farm on Long Island he used to take long walks into the fields and woods to study nature, to think, and to fill himself with the facts which were later to become known to all Americans through his great work.

As he grew older he went on many solitary walks in Brooklyn to which his family had moved. He came to know people and to be loved by them.

That does not mean to say that almost at once he knew he wanted to be a poet and tell all the things he had seen and learned. Whitman was for a time a school teacher, a carpenter, an editor. When he first started to write almost nothing from his pen showed that one day he was to be the immortal poet of the "Leaves of Grass."

However, he gradually gave up his work as an editor and devoted more and more of his time to thinking about the poetry which he had begun to believe might be what he had to contribute to America's greatness. For a time he worked in New Orleans and after his return to New York he began serious writing.

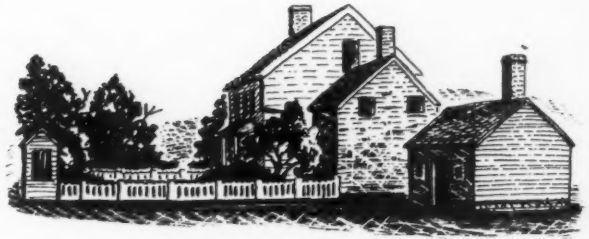
In 1855 the first edition of "Leaves of Grass" was published. It was not successful. He scarcely sold any copies. Most of them were given away. Those people who did see the book did not like it. Of all of them Emerson was the only one who praised it. But Walt Whitman believed in his poems and he wanted others to know them. So he wrote articles praising the poems. Many people thought that this was not quite the thing to do; but they are now coming to a belief that Whitman was right. If he had not been so insistent people would not have known about the book.

When the Civil War came, Whitman went to Washington and helped to nurse the wounded. His work was most outstanding. Among other things, he saw President Lincoln on several occasions. Many people believe that they never were introduced or spoke to each other. But Whitman saw the greatness that was Lincoln. When the president was killed, Whitman wrote some of his best poems in his memory. Among the most famous of these is "O Captain, My Captain."

After the war Whitman worked in Washington until his health broke. Then he left the capital to live in Camden, New Jersey, where he died in 1892.

One of Whitman's characteristics was his long beard. Another was the peculiarity of his dress. He believed in simplicity and he dressed as did the workingmen of his day.

Whitman's poems breathe the spirit of the growing America. They tell of the equality of all people. He lived to see his "Leaves of Grass" read and loved both here and in Europe. Today we revere him as one of the greatest of American poets.



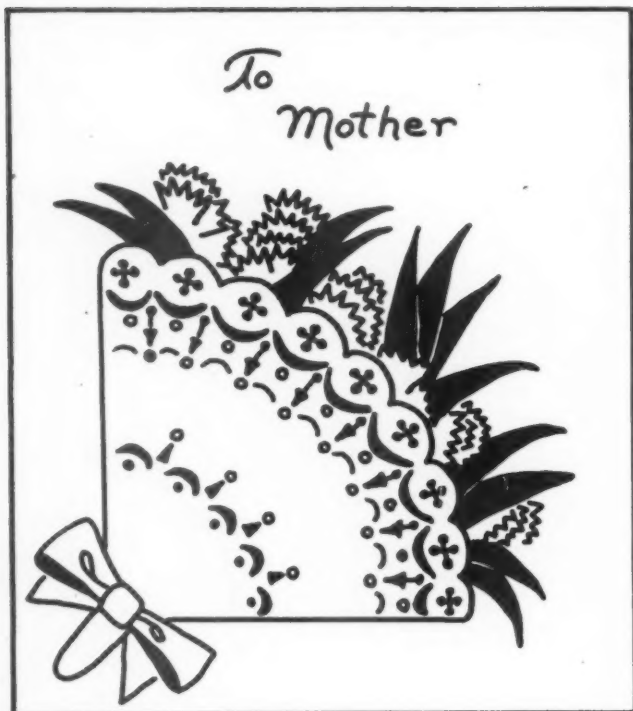
Whitman's Birthplace



The Poet's Mother



Whitman's Tomb



# A MOTHER'S DAY CARD

by  
ELMA WALTNER

To make this attractive Mother's Day card, cut a piece of colored construction paper 8 x 5½ inches. Fold this in half. See Fig. (A).

Fold a lace-paper doily in half and cut it through the center. Fold the two edges of the half doily toward the center and crease so that no cut edges show when it is glued in place. See Fig. (B).

Sketch a carnation to use as a pattern. Fig. (C). Use this pattern to cut five red tissue-paper carnations. Fold these once through the center; then, holding the flower at the central point, draw the flower through the thumb and forefinger of the other hand (which have been joined to form a ring). This gives the flower its natural shape.

Arrange the flowers on the card and glue in place. Glue on leaves cut from green crepe paper or construction paper, Fig. (D). Tie a short piece of ribbon around the point of the doily. Then glue the doily in place. This makes a paper-wrapped bouquet on the card.

On the inside, write a Mother's Day greeting. This may be an original verse composed by each child. A prose greeting is also appropriate.

The heading of the verse or prose greeting may be such as we have shown in Fig. (E). This same heading may also be used on the cover of the card.

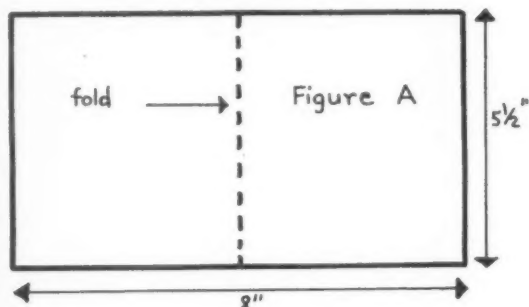


Figure C

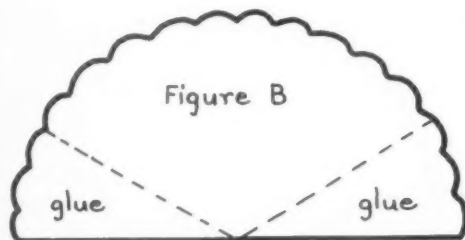
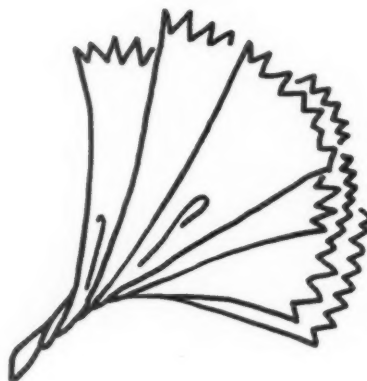
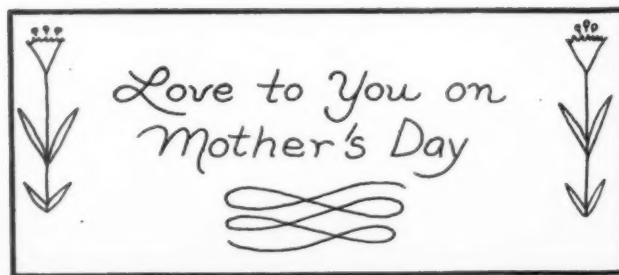
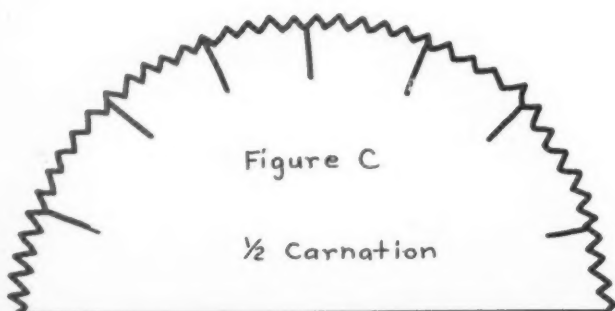
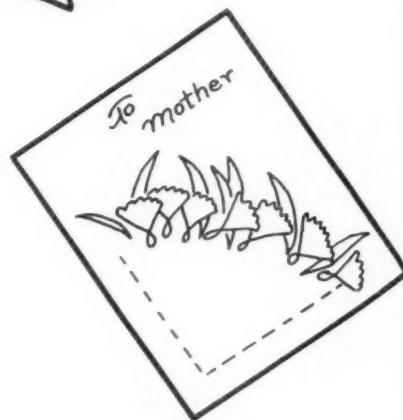
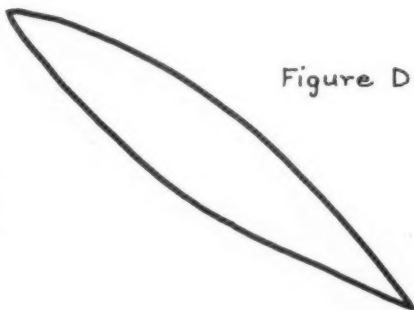


Figure D



# LANGUAGE ARTS IN THE RURAL SCHOOL

by

**MATHILDA K. NEWMAN**

Rural Demonstration Teacher

and

**MARJORIE MANTOR**

Consultant in Rural Education

Iowa State Teachers College

The rural school provides an ideal situation for language growth and development. Varying age levels coupled with a wide variety of interests are the factors for enlivened language expression. The teacher who regards education as a process of continuous personal growth will be alert to capitalize on this distinctive feature of the rural school.

Language is an art for acquiring social understandings, attitudes, and skills used in learning how to think and how to listen, and in expressing thoughts effectively. Since most of the activity of a child's life expresses itself in some form of language, it is impossible to segregate the language arts from any part of the child's curriculum.

Language should become an integral part of the entire school day. Only through worth-while correlated activities, through rich experiences, interesting and aesthetic surroundings, and above all through an opportunity to manipulate and use a wide variety of materials can real language power be developed.

The language arts call for special instructional techniques: (1) informal activities; (2) formal activities; (3) correlated activities. To illustrate, let us take from the Greeley Demonstration School actual language experiences which have been used to develop language power.

## I. INFORMAL ACTIVITIES

The first "Good morning" or "Hello, let's play" begins the before-school activities. Along with the morning duties, these give excellent opportunities for purposeful free expression. (This natural spontaneity of expression in the young child must be guarded as a prized possession for his growth in language power.)

Immediately following the before-school activities comes the planning of the work of the day by the children and the teacher. During this period, each child learns his tasks and is given the necessary guidance to help him begin his work.

Freedom in the classroom with the encouragement to participate in class discussions is valuable. No longer is "speaking without permission" considered wrong and contrary to good conduct in any classroom.

The "telling time" or "free conversation" period is a time set aside during the school day to give an opportunity to talk together about happenings at home or school. Many of the children have brought to school objects that their brothers have sent from overseas. When one boy brought a camel's whip sent to him from Egypt, the children's curiosity provided stimulus for many questions and a lively discussion. Incidentally, this also provided a nucleus for introducing some worth-while understandings in geography. To make this conversation period valuable, various standards are set up with the children at the beginning so that they recognize the importance of having something worth while to say and of saying it well.

Parties and group meetings have taught the children to converse freely and to respect the contributions of others. For instance, the last block of the afternoon on Saint Valentine's Day was set aside for a party. Game-building small words from the word "Valentine" provided an excellent language experience. The small children who could not spell, made up a game of finding words beginning with "V."

The bulletin board displays prove very helpful in stimulating discussion. Two displays the children have liked particularly well were their own drawings showing the development of airplanes, and pictures of leading people in the news.

Announcements concerning community activities, coming events, and lost articles have given the children many informal means of expression.

The noon lunch period is loaded with language experience. In a pleasant atmosphere with interesting conversation, the lunch hour is an enjoyable occasion.

Carefully planned visits to industrial

plants and interviews with individuals have furnished many opportunities for developing social poise in conversation. The entire group visited Dr. Wagner, head of the Department of Teaching in the Iowa State Teachers College in his office. They asked him many questions about the Campus School and were greatly surprised to find that a rural school is very different from a city graded school.

## II. FORMAL ACTIVITIES

The Greeley children broadcast over the local radio station. The preparation and actual performance called for many language skills and techniques. First came the decision as to the topic, which was to be an illustration of some portion of the daily program. They decided to dramatize the "planning period" of the morning. Then came the writing of the script and the selection of characters by the group. Many rehearsals were needed to insure a finished program. The day before the broadcast the children had the wonderful experience of a preliminary rehearsal in the studio, under the supervision of the studio director. At this time, a recording was made so that, later, when it was played, each child could see his or her need for self-improvement. In spite of all the work and time spent in preparation, the children looked forward to the day of the broadcast with great anticipation.

Planned dramatizations have had a valuable place, too. The smaller children, for instance, found much delight in dramatizing *Little Black Sambo* for the older children.

Making moving pictures of best-liked and original stories has appealed to the Greeley children. The children have made very lovely illustrations for their movies.

Many of the children are keeping records. One child has kept a program of his own time. Several are keeping diaries.

Many occasions have arisen for meaningful letter writing, adding greatly to

(Continued on page 48)



## BUILD-UP PANEL PICTURE POSTERS

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## LET'S READ MORE'

by  
GRACE E. KING

"Who hath a book hath but to read  
And he shall be a king indeed.  
His kingdom is his ingle-nook  
And all is his who hath a book."

—Anon.

A recent editorial in a faculty paper comments thus: "One of the loudest complaints we have against the younger generation is that they do not read." In accepting the justification of the complaint, it behooves us to look into its causes.

Pleasure reading can begin at a very young age; why is there not more of it? "If the habit is not formed in youth, rarely does it enliven the life of the adult." Obviously, the teacher has a duty with respect to creating a desire for reading, over and above that of teaching the mechanics of interpreting the printed page. The textbook necessarily requires study, but the book for pleasure reading must be simple enough for easy reading. Are such books available for leisure use? Is there sufficient variety to provide for different tastes? This is where the so-called "picture books"<sup>1</sup> do a great service. The Caldecott Medal Award came into the primary field to stimulate the production of just such books—books that have a definite appeal for young children, appeal to the eye as well as to the ear and to the imagination.

Following are two lists of books for younger children selected by the staff in the Children's Department of the Chicago Public Library:

*Trumpet* ..... Austin  
*The Topsy-turvy Family* ..... Brock  
*Chinese Children Next Door* ..... Buck  
*Dash and Dart* ..... Buff  
*We All Go to School* ..... Davis  
*Michael, the Colt* ..... Garbutt  
*Betsy and Billy* ..... Haywood  
*Along Comes Judy Jo* ..... Hill  
*People Who Work in the Country and in the City* ..... Judson  
*Health Can Be Fun* ..... Leaf  
*Cuckoo* ..... Lida  
*Pogo's Sky Ride* ..... Norling  
*The Little Lost Pigs in Town* ..... Orton  
*Their First Igloo* ..... True

*John Henry* ..... Bowman  
Traditional Hero of the American Negro

<sup>1</sup>Book Rights Reserved

<sup>2</sup>For list of "Picture Books" prepared by the Staff of the Chicago Public Library, see *Junior Arts and Activities*, April, 1944, page 42.

*Winabojo, Master of Life* ..... Bowman  
A Hero of the Iroquois  
*The Boy Who Could Do Anything and Other Mexican Folk Tales* ..... Brenner  
*The Jack Tales* ..... (editor) Chase  
Folk Tales from the Southern Appalachians  
*Where the Winds Never Blew and the Cocks Never Crew* ..... Colum  
*Three Sneezes and Other Swiss Tales* ..... Duvoisin  
*Poo-Poo and the Dragons* ..... Forester  
Illustrated by Robert Lawson  
*Three Gay Tales from Grimm* ..... (translator) Gag  
Illustrated by the translator  
*The Golden Wedge* ..... Lovelace  
South American Indian Legends and Myths  
*Tap-a-Tan!* ..... Lowrey  
Springlike fantasy of two children and a gypsy's goat  
*Yankee Doodle's Cousin* ..... Malcolmson  
American Heroes—real and legendary  
*Secret of Pooduck Island* ..... Noyes  
Satire, philosophy, and fancy are blended in this beautiful animal adventure story of Maine.  
*Tall Book of Nursery Tales* ..... Rojankovsky  
Unusual pictures

*In Mexico They Say* ..... Ross  
*Picture Tales from Mexico* ..... Storm  
*Many Moons* ..... Thurber  
A little princess cries for the moon.  
*American Mother Goose* ..... Wood

Young readers of these books can be interested in the authors and illustrators, and led to regard them as very real people.

We must see that young people read some of the "great and good books of humor, beauty, imagination, and courage." (Books keep alive the spirit of nationality and humanity.) Cornelia Meigs in *The Horn Book* (January-February 1943) says, "We are looking to every book worthy of the name to do its part, each one to build our spiritual defenses higher . . . in the purpose of re-establishing right in the world." It need not be said of another generation that as young adults "they do not read," if we do our part now to create the desire for reading, and make available a variety of books for pleasure reading that do not defeat the purpose by sheer difficulty to read; in short, if we meet the challenge that confronts us.

### ERRATUM

The staff of *Junior Arts and Activities* wish to correct an error which occurred in the issue of September, 1943. In that issue the map entitled "Mining in the United States" (page 6) did not show coal as a mineral product of West Virginia. This is one of the state's most important resources.

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

## CLASSROOM SUGGESTIONS

by  
**LIZETTE H. WHEELER**

Westwego, Louisiana

We use native clay to great advantage. Our particular source of supply is the Mississippi River bank. We mix it with a small portion of cooking oil and prepare clay of various colors by adding tempera paints.

Our next suggestion is the use of hardboard celotex cut in 10 x 12 inch pieces for modeling the clay and protecting our desks. Sometimes we give the boards a coat of colorful enamel.

The celotex boards have another use—protecting the window ledges. We color the boards with crayons and decorate them with floral or modernistic designs and place them under the flower pots. These are colorful, bright, and absorbent at the same time.

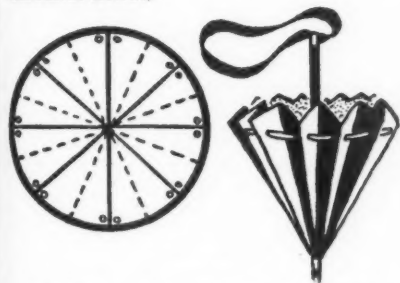
## UMBRELLA MAY BASKET

by  
**BESSIE ANDERSON**

Chicago, Illinois

Draw a circle divided into sixteen parts on a colorful piece of construction paper. The circle should be as large as possible—nine inches in diameter if the paper used is 9 x 12 inches.

Cut out and fold each diameter separately. This will necessitate four folds *inwardly* and four folds *outwardly*. The circle will resemble an umbrella when folded properly. (See illustration below.)



Punch holes as shown in Fig. (1) then draw ribbon or string through them as we have shown in Fig. (2). Use a lollipop stick, small branch, or straw for the handle. Fasten it to the center of the umbrella with gummed tape or adhesive tape. Make a loop at the top of the handle large enough so that the basket may be hung on a door knob. Use ribbon or string for this purpose and fasten it to the handle with adhesive tape.

Now the basket is ready to be filled with flowers or goodies and given to a special friend on May Day.

## ART DISPLAYS

by  
**INGEBORG TOLLEFSON**

Rudyard, Montana

An attractive schoolroom has the most gratifying results from both children and parents. Art work should be so planned to correspond to the activities of the season so that when posted in the schoolroom is of definite current interest. Our room during January (as an

# THE Teacher's CORNER

## NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

example) is a display of winter activities made up in winter colors. Snow scenes on blue backgrounds are most attractive.

The manual arts—woodwork, sewing, and painting—should not be graded and sent home when completed but should be placed on shelves made by upper-grade boys and attractively painted or covered with bright oilcloth. Gradually these articles should be taken off the shelves only to be replaced by newly made articles.

Everything that is posted in the schoolroom should be labeled with the name and grade of the pupil who made it, whether it is a penmanship paper, arithmetic paper, or some poster or article made in connection with unit activities. Posted material of all kinds makes the schoolroom attractive and "lived in" and gives the parents an excellent opportunity to see all the children's work on display.

## MUSLIN FOR MAPS

by  
**MARY NEELY CAPPS**

Snyder, Oklahoma

Unbleached muslin is good material for worth-while maps. After the outlines have been drawn with drawing ink and filled in with crayons, the cloth is ironed so that the paint is melted into the cloth.

Of course, it is well known that muslin treated in this way makes interesting curtains and other useful articles. Birds and flowers can be painted on strips of unbleached muslin to make a novel springtime border. Bound with black tape, muslin cut into squares and decorated, represent framed pictures.

## EVERYONE ENJOYED THIS PARTY

by  
**KATRINA STOELZING**

Miami, Arizona

Birthdays come often when the class enrollment reaches forty-two. Last year we did not have celebrations for each pupil in our First Grade. However, on May 28, the birthday of the quintuplets, we had one party for our forty-two pupils.

After much discussion we decided it would be lovely to have five cakes with seven candles each, since we could not have a cake for each member.

We chose five girls who were seven years old and who "looked like our friends the quintuplets." They were dressed in crepe paper dresses of various colors and acted as our "honor guests." They also chose our plan for entertaining and wished to invite children from the other first grades and the kindergartens in our building. We served refreshments (candy) to them.

Pupils from six other groups were present with the forty-two from our class, making two hundred and fifty in all.

The entertainment consisted largely of games.

After the guests returned to their own rooms, our class had their picture taken. The closing feature was the eating of our five cakes after we had made wishes over the birthday candles.

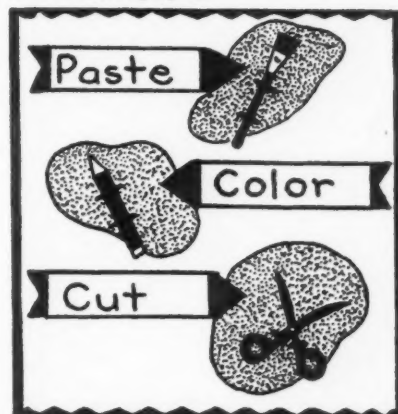
## A HELPFUL CHART

(for the primary teacher)

by  
**JEANNETTE B. ROSENFELD**

New York, New York

In using workbooks connected with readers, the children are frequently confronted with words such as *paste*, *color*, etc. These words are NOT in the readers and are difficult and unfamiliar to the young children. Hence a chart such as the one illustrated below may serve a useful purpose.



Next to each word, actually fasten a paste-brush, crayon, pencil, and a pair of scissors. These may be attached with adhesive tape.

## USING COPING SAWS

by  
**GERALD B. CROSBY**

Yarmouth County, N. S., Canada

As most boys like to make things and to use coping saws, this can be utilized in the teaching of geography. My class planned and carried out a project which consisted of making and painting the animals of the world (or at least a representative number).

The outlines of the animals were sketched on thin wood and then cut out and sanded. We placed these animals in natural backgrounds. They could also be placed in circus cages for a novel effect.

## BULLETIN BOARDS

by  
**ETHEL MILLER**

Strattonville, Pennsylvania

If you need more bulletin board space, the following suggestion may be helpful:

Take a board one-half inch in thickness, of any length and width desired. Paint it or varnish to correspond with the decor of the classroom.

Suspend this by wires from the picture molding to the desired height from the floor.

## NOTE

Beginning with this issue the weight of paper used for the cover of *Junior Arts and Activities* will be the same as that for the other pages. This will allow a neater-appearing cover when the magazine reaches you.

# • ENTERTAINMENT HELPS •

## PLANS FOR MAY

by  
GLADYS PARKER MORGAN

The purpose of this column is to give the busy rural teacher quick, easy plans for the monthly P.T.A. or Community Club meeting and suggestions for a big program. If a teacher would like special help for her program she may write to the author in care of Junior Arts and Activities stating when she intends to have her program, the type she wants, and the number and age of her pupils.

Those whose schools close in May or June will find that the circus lends a great deal of variety and elasticity to programs during these months.

If you have your own collection of teachers' magazines, the June issues of previous years will be helpful. Perhaps you may have access to a library or some other collection. In these June issues you will find ideas for window and blackboard decorations, also for costumes. You will find some plays that are usable. In the June issues of most magazines you will find circus poems that make good recitations or choral readings.

A circus program gives you the opportunity of being original. Here are some ideas to work on: (1) A fat woman (or women) number—use pil-

lows and umbrellas for stuffing; (2) boys enjoy giving a hula-hula dance if they are in shorts and are decorated with kitchen gadgets; (3) elephants are easy to make with stockings stuffed for trunks; (4) here is a chance to use an Indian, cowboy, or foreign song your children have learned at some other time; (5) and what about that puppet show?—here is the chance to show it off.

Here are novelty songs and musical readings that are circus-like:

- (1) Seward: *Boogie Man, Boo*, (Wetmore Declaration Bureau, 1631 S. Paxton St., Sioux City, Iowa), 35c. Excellent! While a girl sings, a boogie man appears so that a boy placed in the audience for the purpose comes to her rescue.
- (2) Worrell: *Little Orphant Annie*, words by J. W. Riley (Wetmore), 35c.
- (3) Worrell: *Topsies from Topsy Turvy Land* (Wetmore), for any number of children, 35c. Very good.
- (4) *Home-Made Kitchen Band* (Paine Publishing Co., 40-44 E. First St., Dayton, Ohio), 35c. Any number of chil-

dren may take part.

- (5) *I've Got a Pain in My Sawdust* (Paine), 50c. Solo by a girl dressed as a bisque doll.

The following are humorous readings that can be purchased from the Wetmore Declaration Bureau if you have children who enjoy giving them:

- (1) "Animal Feeding" (for a small child—20 lines), 15c.
- (2) "At the Side Show," 35c.
- (3) "Jimmy Jones at the Circus," 35c.
- (4) "Sambo and the Circus," 35c.
- (5) "Under the Big Top," 60c.

These are small plays that can be used as a part of the circus program:

- (1) *The Hot Dog Stand* (Wetmore), rhymed playlet for a girl and boy. Humorous. 20c.
- (2) *The Pet Show* (Wetmore), 9 small children. Amusing. 30c.
- (3) *The Tiny Tot Circus* (Paine), for any number of children from age 2 to 8. Only the ringmaster has speaking lines and they are easy. Good. 30c.
- (4) *Gypsies' Festival* (Wetmore). Colorful, tuneful, and easy. For any number of upper-grade children. 35c.

## A MOTHER-GOOSE MAY DAY

by  
KATHERINE DISSINGER

This Mother-Goose idea, which can be adapted to many situations, lends itself to the observance of May Day.

Books of the rhymes with colored pictures suggested appropriate costumes to members of our class. We kept these simple. Many of the children wore their own clothes with the addition of easily-made details to complete the impersonation of the character.

For instance, Bo-Peep wore a simple organdie dress and poke bonnet of her own; we made a bodice and panniers from crepe paper. Her crook was wrapped with crepe paper and decorated with a ribbon bow to make it festive.

Jack and Jill wore brother and sister suits and carried a pail between them. Tom, the Piper's Son, carried a china pig. The Queen of Hearts wore a white dress with red hearts sewed on

and a red paper crown. The King wore bright red knickers, a white shirt, and a red cape. He also had a red paper crown. Miss Muffet carried a bowl and spoon. Boy Blue wore a blue shirt and straw hat, carried a toy trumpet. Bobby Shafto wore knickers with silver buckles on his knees. Jack Horner carried a paper pie.



The Mother-Goose characters stepped out of a house cut from big pasteboard boxes in the shape of a huge shoe (a backdrop of wrapping paper, painted to represent a shoe, might also be used). The shoe was painted white; the roof was painted blue and marked to resemble shingles. A square red chimney was attached to the roof (or painted in the proper place). Holes were made in the front of the shoe and rope dyed blue was run through the holes to resemble lacings. The door was in the center and on both sides was a window with blue shutters (painted or made by pasting strips of blue paper in place).

The children stepped through the hinged door, paraded before the audience, and then wound the May pole erected on the stage to the tune of gay music and accompanied by simple dance steps.



## FRIENDLY CHILDREN

(Continued from page 8)

which men get the material for chewing gum. She has learned that other things come from the forests. One of these is rare wood.

Rosita's mother makes her clothes. She weaves them herself. Rosita's clothes are not like those of girls in the next village. Each section of Guatemala has its own style of dress. These styles do not change every year. They are very, very old. Guatemalan women are very proud of their styles. They do not want to change them.

You would think that it must be very pleasant to live in Guatemala. Almost always this is so. But sometimes there is a noise in the mountains. Smoke and fire come out of the tops of some of the mountains. These are called volcanoes. Sometimes they spill ashes and rocks which have been melted down the mountainsides. This melted rock is called lava. It is dangerous. Rosita hopes that it will not happen for a long time.

### CARMELITA OF MEXICO

Mexico is a land of *fiestas*, too. Here the people are gay even though they must work hard. There is not much rain but they raise corn and beans. These they make into *tortillas* and other things to eat.

Carmelita's mother makes *tortillas* in an oven outside their *adobe* house. She fills them with *chili* which is a kind of pepper. They are very hot. All Mexicans like them.

On the day of the *fiesta*, Carmelita and her mother put on their *fiesta* dresses. They are called *China poblanas*. The skirt is red or green with shiny beads sewn to it. The blouse is white. A scarf called a *rebozo* is worn over the head. On work days, Carmelita uses a *rebozo* to carry her baby brother on her back. Sometimes on *fiesta* days Carmelita wears a lacy headdress. It has an interesting story. Long ago a box of body clothes was found on the beach. The Indians put the dresses on their heads. Ever since this has been the style in some parts of Mexico.

Carmelita thinks there is nothing so much fun breaking a *pinata*. A *pinata* is a clay jar with decorations on it. It is filled with candies and fruits. Children are blindfolded and they try to break it with a stick. Then the fruits and candies come tumbling down. *Pinatas* are broken at Christmas and on feast days.

At *fiestas* there is much singing and dancing. Carmelita and the other little

girls like to dance. Everyone in Mexico likes to dance.

Carmelita's father once worked on a great *hacienda*. A *hacienda* is a large farm. Now he has his own little farm. He works hard. Carmelita goes to the village school. She is learning about the many cities there are in Mexico. She is learning why they have no summer and no winter. They have a wet season and a dry season.

### PEDRO OF PERU

A long time ago the land where Pedro lives was very great. Pedro's father has told him that his great-great-great-great-great-great-grandfather was a prince. That is why Pedro walks so straight and tall. Now Pedro's family is very poor. They live in a stone house. They eat corn and potatoes. They wear *ponchos* to keep them warm. Not many of them have shoes.

Pedro takes care of his father's llamas. They can carry many things on their backs. They are very useful in the mountain country. Their wool makes the *ponchos* which the people wear.

Pedro takes his llamas to the mines in the mountains. He carries the metal down to the towns. He takes most of it to Lima. Lima is called the city of kings. It is very beautiful. It is high in the mountains. There are few trees.

Pedro's father knows how to make many beautiful things from silver. There is much silver in Peru. Pedro hopes one day to be able to make silver things as well as his father makes them.

## MUSIC

(Continued from page 22)

termine the relative age, skill, and type of performers to be used. If there are a number of private teachers in the community, the announcer might include, "pupil of Miss —," in his introduction. Most private teachers are gratified to have their pupils appear on a school program and will co-operate in every way. In return, they should be invited to attend the program and any social hour which follows.

Before the public performance, a final rehearsal should be held in which all the performers appear. The numbers should be given in correct order, with the type of announcement to be used. This gives the participants additional practice in performing before a group and indicates the length of the program. If no performance is being given for the other children, they should be permitted to attend the dress rehearsal. If they are invited to the public perfor-

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### THE KING COMPANY

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mance, this practice should be private. Occasionally a child's comment will hurt or offend a performer to such an extent that he does not do himself justice. If visitors are permitted, they might be told in advance to think of the nicest thing they can say about each number. The one from each room whose compliment is considered best will be permitted to write a "thank you" note from the room to that performer.

Comparatively speaking, a Talent Parade is an easy and satisfying program to arrange. When both the spoken and vocal material are drawn from numbers studied during the year, little time and energy are required to prepare them for performance. Including both vocal and instrumental soloists benefits the youngsters who have been denied the advantages of extracurricular training. Such children usually need the self-confidence developed through public appearance. The talented children with special talents deserve recognition from their schoolmates also. One does not want to make the common error of concentrating all of one's attention on the "lower third" in the group. The joy of the participants, the pride of the rooms, and the pleasure afforded the patrons justify the effort involved.



First among the "Listening Hour" notes for this month is this: National Music Week is to be celebrated with suitable ceremonies throughout the nation during the week of May 7-13. What better time could there be to introduce American composers and concert artists to boys and girls through "Listening Hours"? In every phase of music from boogie-woogie to the opera and symphony there are representative Americans. Boys and girls should know them.

In this connection we should like to point out that modern, living composers and artists are contributing to America's cultural heritage. They are as important as are their predecessors.

We suggest an "American Music Festival" during this week. Beginning with songs of the Revolution ("Yankee Doodle," "The Wayworn Traveler," etc.) and advance to the dance music (the reels) and the ballads of the mountain country. The program should contain some of the melodies of Stephen Foster. Afterwards there is the music of the Civil War including "The Battle Hymn of the Republic." (Incidentally, the birthday of Julia Ward Howe, the author of the stirring words, occurs during May—the 27th—furnishing an additional reason for playing the number.) Then there are America's first composers to gain a reputation abroad, among them Edward MacDowell (his "To a Wild Rose" and "To a Water-fowl" are excellent, short pieces). The great writers of light opera and musical comedies who own America as their home or their source of inspiration (Victor Herbert, for example) should be represented in such a festival.

No one can deny the place of John Philip Sousa as one of the greatest composers of band music who ever lived. One of his compositions should find a place on the program.

George Gershwin, Jerome Kern, Irving Berlin have composed music for modern musical comedies. They should be included as should some of Gersh-

win's more serious types of compositions.

This brings us to modern composers of serious music and leading American performers. Here we have a long list of possibilities. Copland, Hanson, Harris, and Taylor are only a few American composers. The list of instrumentalists and singers of American birth is too long to print. However, Tibbett, Spaulding, and Traubel might be suggested.

May is the birth month of three great composers, each very different from the others. Sometime during the month selections from their works should be played on a "Listening Hour" program.

First of these is Johannes Brahms (May 7, 1833), the great Viennese composer. Here are a few selections from his great number of works which might be played. We exclude mention of his symphonies, concerti, and chamber works. "Cradle Song," "Academic Festival Overture" (a teacher might point out that one of the themes in this composition is that of a famous college song, "Gaudeamus Igitur"—"Therefore, Let Us Rejoice"—which is sung in most European colleges), any of the Hungarian dances, "Liebeslieder Walzer," "Variations on a Theme by Haydn," "Waltz in A Flat."

May 13 is the birthday of Sir Arthur Sullivan, who with W. S. Gilbert, wrote some of the most popular operas ever composed by an Englishman. Gilbert wrote the lyrics and Sullivan the music. We suggest selections from *Iolanthe*, *The Gondoliers*, *The Mikado*, *Patience*, *H.M.S. Pinafore*, *The Pirates of Penzance*. Sullivan also wrote "The Lost Chord" and "Onward, Christian Soldiers," which may be included in the program.

The last of the trio of composers to be considered is Richard Wagner (May 22, 1813). His music was, for the most part, written for the stage. He is the

composer who bound story and music together to form the music drama. Pupils in the upper grades may want to know something about the mythology from which many of his operas are taken. This will serve to correlate music and literature.

For a program of music by Wagner we suggest his "Overture" to *Rienzi*, the "Pilgrims' Chorus" and "Evening Star" from *Tannhauser*, "Walther's Prize Song" from *Die Meistersinger*, and the "Wedding March" from *Lohengrin*.

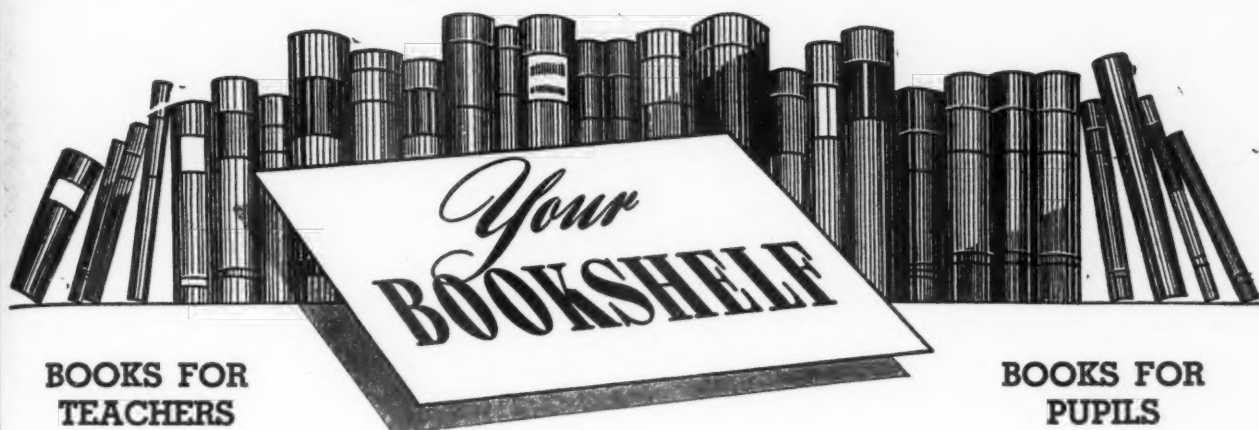
It may be impossible for teachers to use all this material in their classes. These items are intended to suggest things which might otherwise be overlooked.

Here are some notes about radio programs which will interest teachers. The National Broadcasting Company's Inter-American University of the Air presents "American Story," a course on the literature of the Americas, each Saturday (see local listing for time). The programs scheduled for May are entitled "The Wars of Freedom" (May 6) and "The Shape of Freedom" (May 13).

The script and comments have been written by Archibald Macleish. Handbooks may be obtained by writing to the Columbia University Press, 2960 Broadway, New York 27, and requesting "American Story" (Current Series), Vol. I. Price is 25c each.

"Folkways in Music" is another program in the NBC Inter-American University of the Air series. It is presented on Thursday (see local listing for time). Scheduled for May are "Tepee and Longhouse" (May 4), "Out of Africa" (May 11), "Burnt Cork and Canvas Top" (May 18), and "Fiesta" (May 25).

Copies of the handbook for this series may be obtained from the Southern Music Publishing Company, Education Division, 1619 Broadway, New York 19. Request Current Series, Part 2. The price is 25c.



## BOOKS FOR TEACHERS

Books of poetry for children are not as plentiful as they might be—as they should be. Too frequently the poetry which children are given to read or which they must “learn by heart” has little in common with the functional language they have been learning in school. But all children have imagination and a love of rhythm. These faculties should be developed, as educators well know. How to make use of poetry in this development is the problem.

We conceive that the greatest assets which poetry should have in order to appeal to children are simplicity of language—the use of everyday words; naturalness of rhythm; and imaginative imagery based on the things with which the child is familiar to bridge the passage between the here-and-now and the world of thought and fancy.

To apply these criteria to a new poem—*The Moon Is Near* by Harry William Nelson—is the purpose of this review.

This poem is described as a “story in blank verse.” We take issue with the word “story.” It is a narrative of the things the poet saw on a moonlit night, of his meeting and conversation with a creature of fantasy. As a matter of fact, the poem does begin with the feeling that something will come of the meeting but this feeling is dissipated before the narrative is completed. In its place is something much better—the emotional effect of the meeting upon the reader’s (or hearer’s) mind.

The language of *The Moon Is Near* is beautifully natural and filled with imagery which children, whatever their background, will be able to understand. “The moon was brighter than a moon should be in any garden. Trees and flower-stems Were tall white paper cut-outs for a sky As dark and deep as ink that’s spilled about.” Such is the beginning of the poem and it sets the mood and reflects the type of thing done throughout. The rhythm carries the reader (or hearer) along quietly and easily even into the sections

of the poem in which the fantasy-creature introduces some complications.

Except for these and for a paucity of images in the latter part of the poem, *The Moon Is Near* is excellently executed. It cannot be said that the thoughts expressed are sublime or have never been described before. That is beside the point. The things which appeal to children are there and a mood is created which only one skilled in the art of poetry could call forth.

One thing more should be mentioned: the attention the author gives to things of nature. They are real and they are important.

(The poem is published by the author at Groton, Conn.—50c)

*A Shady Hobby* by Jean Frances Bennett describes in detail the art of cutting silhouettes. The reader, especially if he be a teacher or an art instructor, may not be amazed at the many different effects which may be obtained with scissors, black paper, and skill; but this reviewer was. The author outlines the materials, techniques, uses, and history connected with this art form and points out that, while it may not ever find a place among the greatest of art forms, silhouettes certainly have many uses.

We doubt that children in the lower and intermediate grades can be introduced to the more complicated forms of cutting silhouettes. They can be taught the beginning principles.

(Bruce Publishing Co.—\$2.00)

More fantasy for children! This time it is the story of the adventures of the Teenie Weenies, those wonderful people who ride mouseback instead of horseback and use a pea shell for a canoe.

The Teenie Weenies are familiar to thousands of boys and girls and their parents and teachers for they have appeared in syndicated newspaper features. Their first adventure between the covers

of a book was in *Teenie Weenie Town* where they fascinated more thousands. Now all of us can enjoy them in *Teenie Weenie Days*.

The author and illustrator of *Teenie Weenie Days* is William Donahey whose skill in creating believable tiny creatures for the enjoyment of boys and girls is matched by his ability to show us in pictures exactly what the creations look like. That is something the creator of the Lilliputians could not do!

The full-page color illustrations in this book are exceptionally well reproduced and there are many black and white drawings to enliven the pages.

Boys and girls will thoroughly enjoy *Teenie Weenie Days*.

(Whittlesey House—\$1.50)

Everyone who has seen the watchbirds of Munro Leaf in leading magazines will be delighted that he has made a compilation especially for children, *3 and 30 Watchbirds* contains such humorous descriptions as those of a “waster,” a “snitcher,” a “dirty-plate,” an “I won’t,” and many more. Each is represented in a large drawing in Leaf’s inimitable style with the description of the “waster” or whatever completing the page. Oh, yes, there “is a watchbird watching you” as well as a watchbird watching the malefactor.

All these drawings demonstrate some undesirable or unsocial or unpatriotic act and as such will have their uses in teaching courtesy, thrift, and patriotism. Children are amused (as are adults) by Leaf’s portrayal and so will have the necessary interest to read the description and be influenced by the admonition.

There may still be some teachers who frown upon the use of cartoons or caricatures but since are now so prominently part of our experience it is doubtful whether introducing them into the classroom can have any but excellent results.

(J. B. Lippincott Company—\$1.35)



## LUMBER

(Continued from page 25)

outlining the activities of a modern lumber camp

VI. Collecting material on the subject—pictures, charts, objects made of wood or pictures of those objects, etc.—for an exhibit

VII. Making sketches of impressions of the lumbering industry

VIII. Making posters to advertise the exhibit or play

### OUTGROWTHS

Although this unit is somewhat limited in scope, the units which may grow out of it are many. The study of paper and paper making, the growth of the plastics industry, the study of lumbering in tropical countries, the study of furniture, of architecture, etc., are only a few of the possible ones. If a teacher does not think it wise to continue in these lines, or if the class shows interest, the various countries from which lumber is obtained might be studied. Such countries as tropical Africa, Brazil, and the Central American republics are possibilities.

### BIBLIOGRAPHY

For the teacher:

*Forest Trees and Forest Regions of the United States*: Forest Service, U. S. Dept. of Agriculture, Washington, D. C.

*Paul Bunyan's Quiz*: American Forest Products Industries, Inc., 1319 18th St., N. W., Washington 6

*Products of American Forests*: U. S. Government Printing Office

For the pupils:

Perry and Slauson: *Forestry and Lumbering*, America at Work Series, Longmans Green, New York

Howard: *Lumber*, Modern Wonder Books Series No. 604, American Education Press, Columbus, Ohio

## TEACHING HELPS

A new edition of *Eat Right to Work and Win*, a nutrition booklet published as a contribution to the National Nutrition Program, is now available. This booklet is written in a simple, lively style and uses comic-strip characters to drive home the story of right eating. The colorful, easy-to-read booklet is excellent for use in teaching nutrition. Copies are available for class distribution, free of charge. Address *Junior Arts and Activities*, 4616 North Clark Street, Chicago 40, Illinois, stating the number desired.

## BUTTON-CRAFT

(Continued from page 32)

tons, to beam with a best "company" smile, and to introduce creative busy-work with, "Now let's see what we can make from these pretty buttons," is not progressive teaching.

Fig. (9) shows a picture design of a boy riding a bicycle. His head, hips, and the wheels of the bicycle are buttons. Cross-stitch plus a few crayon lines complete the picture. The buttons are used to obtain a desired effect, not as a tricky method to be unusual.

The birthday card shown in Fig. (10) has a figure with a head made from a button, a rectangular button forming the body, and a series of small buttons decorating the trousers. This is another example of material being incidental to an expression, yet the effectiveness is reached through the material used.

Finally, Fig. (11) shows a place card, for a wedding perhaps. The letter "a" in Mary is replaced by a button; the little stylized figure of the bride uses two buttons.

### SUMMARY

The point of view expressed in this article is not accepted in many circles. It will appear radical to some; impossible to others. This is true with any new approach that is advanced. However, in a changing world, there must be changes in the educational theory if there is to be advancement in education. The very suggestions given herein may prove to be the accepted rather than the exception in the school of tomorrow.

## LANGUAGE ARTS

(Continued from page 41)

the enthusiasm sometimes by the use of a typewriter.

To aid the children in organizing and recording the material read in their content subjects, a uniform method of outlining is taught.

At the Greeley Club, which meets once every two weeks, the children learn correct parliamentary procedure and how to participate in group meetings.

Interesting oral and written book reports have been made, specific standards having been set up by the children and teacher.

Storytelling is a most cherished feature at Greeley. Both the teacher and children participate in the making of standards and in the telling.

The program provides opportunity for audience reading, each story having been carefully selected and prepared before the child is permitted to read it

before the group.

Choral reading of seasonal poetry provides enjoyable training in appreciation and diction.

Carl Sandburg says, "Every child, every boy and girl, sometimes has poetry in his head and heart, even though it doesn't get written." The children in Greeley have written several original poems.

### III. CORRELATED ACTIVITIES

**Science:** Many minerals including soft coal from Illinois, anthracite coal from Pennsylvania, lignite from Colorado, gold ore and mica from South Dakota, iron ore from Minnesota, lead from Montana, salt from Utah, and many colorful rocks from the Canadian Rockies made up an exhibit. The children identified, labeled, and wrote a descriptive paragraph about each specimen. One worth-while outgrowth of the mineral exhibit was the children's interest in the coke furnaces. Coke was made and the children wrote up the experiment for their booklets.

Last spring when the children cleaned the schoolyard, they decided to set out some plants. A committee visited the greenhouse to find out about the most suitable plants to buy. They kept careful records and made reports to the rest of the children.

**Social Science:** An historical record based upon research was made in connection with their study of "Machines in World War II."

A trip to the farm to see the farm animals and to learn how they lived and were cared for provided interesting material for group compositions.

**Spelling and Writing:** For each activity the new vocabulary is taught along with the necessary writing skills needed in all their writing.

**Physical Education:** The directions for the games and the plans for the playground also give the children language practice.

**Arithmetic:** The activity of weighing and measuring themselves created the use of functional language skills. Here the children recorded their own weights and heights for each month. Making graphs of their bond and stamp purchases has been an interesting activity.

The writers feel that rural teachers with insight, enthusiasm, sound professional training, and an ever-abiding interest in children can do much to prepare the young for useful participation in a democratic society. Such participation necessitates preparation of individuals to listen with discrimination, to read with intelligence, and to speak and write with self-confidence and assurance.

# "SUMMER PLAYGROUND NOTEBOOK"

If there were nothing but sketches in this book you would want it, so attractive and amusing are these drawings.

But the book is full of practical suggestions for playground programs phrased in popular language which makes it delightful reading. Published last summer in the form of twelve individual bulletins, the material proved so popular and created so great a demand that this year we have had the bulletins attractively bound in a blue

cover with a spiral binding and are making them available in this form for anyone wishing to secure it.

You will find suggestions for playground activities, publicity, leadership, and other phases of the recreation program.

If you are interested in playgrounds, particularly in small communities or cities in which the work is being initiated, this guide will prove invaluable.

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Ammunition? Yes, and weapons and food and precious medical supplies and blood plasma. For, as Major General E. B. Gregory, Quartermaster General of the Army, says: "The packing and packaging of Quartermaster Corps supplies for shipment to men on the fighting fronts is fully as important as

producing the supplies themselves." And practically every one of the 700,000 different items conveyed to our boys is wrapped for protection in paper or paperboard or both!

No wonder the war need for paper grows daily. No wonder current paper production cannot meet this steadily mounting demand unless you and every other man and woman join Mrs. Jones in using less paper! The simple directions at bottom of this page tell you just how to do this—at the store, in your office and at home.

This and the other magazines, although using only 5 per cent of the paper supply, are saving 450 million pounds of paper this year—to release it for vital war needs.



**AT THE STORE.** Unless it's absolutely necessary for their protection, don't ask to have things wrapped. Never ask to have boxed or bottled goods wrapped. Carry your own shopping bag or market basket to help save the storekeeper's precious paper bags.

**AT THE OFFICE.** Help your company devise methods to reduce the amount of paper, stationery, etc., used in carrying on its business. If you're employed by a package goods manufacturer, help him figure out ways to save on vital paperboard.

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*This advertisement, contributed to the war effort by this magazine, was prepared by the War Advertising Council in cooperation with the War Production Board and the Office of War Information.*

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